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"VENUS AND CUPID"

A. VAN DYCK

*Now on view at the Exhibition of Old Flemish Art, Antwerp.
By courtesy of The Netherlands Gallery, King Street, St. James's, London, S.W.1.*

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, JULY 12, 1930

Modern Museum Holds Summer Exhibition

Paintings and Sculptures, Reminiscent of Exhibitions During the Season, Make a Strong and Harmonious Group.

Precedent breaking is among the many pleasant activities of the Museum of Modern Art. Neither courage nor originality have always been stressed there, but the present exhibition, which will remain on view until September, breaks a spell which has cast its pall over New York these many years. In times past the "Summer Exhibition," wherever held, was something to be avoided. There were all the old friends who had lingered in the galleries until their welcomes were quite outworn, pictures whose chief usefulness seemed to be as substitutes for other neutral wall covering. The tradition was so well established that only to a new institution would a possibility of change have occurred.

The Museum therefore deserves thanks, more perhaps than it will get, for the quality of summer shows has become so recognized a part of the scheme of things that persons interested in art have hitherto avoided them. The Museum show is not only a lively one, it is evidently a very carefully selected group of pictures which represent the best in European and American art during the past half century. The exhibition is also a review, the most favorable which could be made, of the season's activities of the Museum.

Many of the pictures now shown are making their first appearances on the Museum's walls, enough so that the persons who feel insulted when asked to look twice at a work of art will be happy. This, too, is an innovation and typical of the whole affair, for the aim is evidently to represent the spirit of the Museum rather than to limit the exhibition to a strictly retrospective showing.

Among the new things are two pieces of sculpture which the Museum has acquired by gift, Belling's representation of Max Schmelling and the superb head of Maria Lani by Desplau which was the outstanding work in the Brummer exhibition of fifty portraits. This has been given to the Museum by Miss L. P. Bliss. Paintings not shown before include two Braques lent by Frank Crowninshield and another from the Phillips Memorial Gallery, and no less than seven Cezannes. Of these one of the finest is the portrait of Madame Cezanne lent by Adolph Lewisohn. The small Derain still life of roses in a glass which has brightened several gallery exhibitions has been lent by Mr. Carroll Carstairs. A painting by Raoul Dufy, one of his most successful escapes from his own method of decoration, comes from the collection of Josef Stransky.

An Eakins, as fine as any of those which were included in the Museum's earlier exhibition, a portrait of Professor Henry A. Rowland, has been lent by Mr. Stephen C. Clark. Of the nine Gauguins shown, only one was included in the Museum's opening exhibition. This, "The Spirit of the Dead Watching," is, however, the finest Gauguin in the present collection, in spite of the fact that Mr. Lewisohn's very beautiful "la Orana Maria" is also included. The Kuniyoshi, perhaps because it finds itself in better company, shows to more advantage than did those of his pictures which were shown during the

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PORTRAIT OF A MAN

By ALBRECHT DÜRER

This portrait, in the collection of Andrew W. Mellon, is reproduced in "Unknown Masterpieces," edited by Dr. W. R. Valentiner and published by Klinkhardt and Biermann.

ENGLISH PORTRAITS IN CHRISTIE SALE

LONDON.—Christie's sale on June 20th of important pictures by old masters, chiefly of the early British school, included the properties of the Duke of Leeds, Lord Cavan, Mr. Burner, and many others, 131 lots producing £52,486.

The series of "slumps" in Wall-street has for the past few months affected the buying and selling of early English portraits, for which America is now the chief customer, and in some cases yesterday the competition was not so keen as it would have been a year or so ago, *The Times*, London, declares. On the other hand, pictures for which there is a Continental rather than an American demand caused keen competition and fetched high prices. For instance, a beautiful little *fête champêtre* by N. Lancret, with a numerous company of gaily attired ladies and gentlemen in an open glade in a wood, on panel 18 3/4 in. by 24 1/2 in., fetched 2,900 guineas (F. Sabin). This was catalogued as by Pater (there is another version in the Louvre) in the Murray Scott sale in 1913, and then fetched 2,300 guineas. In the same property a pair of *gouache* drawings by L. N. van Blarenbergh, the attack on a city in the Low Country, signed and dated 1788, brought 1,000 guineas (Norton); and among the anonymous

(Continued on page 6)

Duveen Buys Dreyfus Italian Renaissance Art

A treasure of Italian Renaissance art is coming to this country as a result of the purchase by Duveen Brothers of the Gustave Dreyfus collection of Paris.

According to a statement given out by Duveen Brothers and published in *The New York Times*, the purchase of this assemblage of paintings, statues, statuettes, sculptured panels and medals represented the concern's most important art transaction and was one of the greatest ever to change hands. Although the price was not given, the collection was reported to have been held by the Dreyfus executors for \$5,000,000.

These works of art come to America only a few years after the Benson collection of Italian art, brought over by Sir Joseph Duveen and divided among important private American collections. Similarly, it is expected that the Dreyfus works will be absorbed by leading collections in this country.

The Dreyfus collection has been the subject of many written works, especially by the late Dr. Wilhelm von Bode of Berlin, noted art authority.

Chief among the sculptors represented in the collection are Desiderio da Settignano, Francesco Laurena,

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UNKNOWN VAN DYCK IN AMSTERDAM

By LOUISE GORDON-STABLES

LONDON.—Some notable contributions to the Exhibition of Old Flemish Art now being held at Antwerp, have come from English collections. Not the least interesting is a Van Dyck, the "Venus and Cupid" reproduced upon the cover of this issue of *The Art News*. It is the property of The Netherlands Gallery in King St., St. James's, London, to the courtesy of whose proprietor, Mr. Walter J. Abraham, we owe the privilege of the illustration.

This masterpiece, which up to the present has been entirely unknown to art connoisseurs, is the subject of an article by M. Paul Lambotte in *The Apollo Magazine*. In the article this authority writes of the painting that it "is incontestably Flemish; it belongs to the school of Antwerp of the XVII century and reflects the influence of Rubens. So much ground is straightaway cleared. There remains but to find the name of its author. Van Dyck's comes to one's mind spontaneously. . . . The painting is clearly original. It has above all, this merit: that it is neither a version nor a replica of a known composition. Who else, even among the pupils, most skilled in the imitation of the master's manner, would have been able to model these two nudes, so supple, so

(Continued on page 8)

Rare Pictures in Sept. Figdor Sale in Berlin

Works by Masters of the Early Dutch, German and Italian Schools Will Be Sold on September 29th and 30th.

By FLORA TURKEL-DERI

BERLIN: Comments on the collection and the personality of Dr. Figdor have been exhaustive since the dispersal of his estate was announced. And that is only to be expected, for, in the guild of collectors, he was one of the most original and interesting figures, both on account of the universality of his interests and for the scope of his collecting activity. Dr. Figdor's attention and feelings were roused by the emanation of beauty in whatever form he met it, and through a life-long passionate search he surrounded himself with examples of everything that had been produced throughout many centuries by that mysterious force—the desire for beauty.

The sales of Dr. Figdor's art treasures are among the greatest, perhaps are the greatest events in the annals of the sales-room, and their thousands of pieces will provide the art market with material for some time to come. Berlin will see in the fall—on September 29th and 30th—the dispersal of the second section of Part I of the Figdor collection consisting of paintings and sculptures, boxes in wood and metal, Romanesque and Gothic bronzes, bells, mortars, epitaphs and funeral tablets.

The sale will be held at Cassirer's and the firms of Artaria and Glückseelig are co-managers.

In the following is given a review of the most important items among the paintings and boxes, while sculptures, bronzes, and the like will be treated in the August number of *The Art News*.

The paintings, like every other section of Dr. Figdor's assemblage, are characteristic of his attitude towards art. He was not a gatherer of standard works, he was not attracted by name and fame, but sought for eloquent records of the past, conveying something of the manner and ways of living in bygone epochs. More than in the individual author Dr. Figdor was interested in the general illustrative evidence contributed by these paintings. He liked to see rendered on them the manifold objects of applied art and of furniture which formed the bulk of his collection: he sometimes bought a picture because a piece of silk, brocade, or lace which he owned is shown on the dress of the represented person, or a rug or embroidery of his is used for the adornment of an interior. Through these exemplifications of their use in the past, a more personal background was given to the accumulation of the diverse articles which he fancied Dr. Figdor's perfect connoisseurship and wide experience, however, prevented him from acquiring anything but the genuinely artistic, and therefore the excellent quality of these paintings endears them to every art lover. In spite of Dr. Figdor's disregard of the celebrity of the paintings' authors, quite a number of names famous in the history of art are included.

One of the most important and interesting examples of early Netherlandish art is Jerome Bosch's "Prodigal Son." It is not one of his usual devil-pictures of which he was so fond, but renders with marvelous realism a humanly impressive motive. Whether this painting depicts the biblical story indicated by the title, or whether it represents another sub-

(Continued on page 10)

Vose Galleries Hold Show of Early Americans

BOSTON.—The Vose Galleries is holding an exhibition of nearly fifty portraits by artists whose births fall within the two centuries preceding 1800. Several of the painters whose names complete the list more properly belong to the XIXth century, for the period of their productivity is identified with the early Republic. Thus Rembrandt Peale was born during the War of Independence which brought to an end our Colonial dependency on Great Britain. Samuel Waldo, Thomas Sully, James Frothingham and Samuel F. B. Morse, artist-inventor of telegraphy, all followed the close of the war, and their lives bridge to the period of Civil War, and several even well beyond it.

But if the Vose group of canvases extend over into the days of the Republic, they likewise dip back well into the earliest period of the Colonial and include works by William Read (1607-1679), Jeremiah Dummer (1645-1718), Peter Pelham (1684-1751) and John Smibert (1688-1751).

It is an interesting group, the largest of its kind ever assembled by a local dealer, *The Transcript* reports. With few exceptions, all of the paintings are owned by Mr. Robert C. Vose. A number of the portraits are of considerable importance. The large three-quarter canvas of Sir Francis Bernard, governor of Massachusetts, is generally acknowledged to be one of the finest examples by the British born artist who came to Boston in 1754 after a sojourn in Bermuda where he painted a series of portraits. There are now about eighty Blackburns in America, very few of which can be compared favorably with that of Sir Francis.

It is worth noting as we comment on the passage of the portrait of Governor Bernard from a private estate that it is traveling a route already known to a number of Colonial canvases. The past decade has seen a great awakening of interest in early American paintings. It is as though we had become suddenly aware that these canvases are not merely objects of antiquarian interest. They are the foundation of our art, and as such are destined as time passes to become sought after and prized.

With quickened attention to Colonial portraiture has come an increasing appreciation in the values of its better examples. It is this mounting valuation that is even now attracting many of the old portraits from families who would not otherwise part with them, making possible exhibitions of the extent and importance as that now hanging in the Vose Galleries. It is no inspired remark to prophesy the day when nearly all Colonial portraiture—despite its often lack of artistic merit—will find its way into strong private collections, such as that of Mr. Thomas B. Clarke of New York, and public museums. Old families will ransack their attics and view every time-blackened likeness of plain-faced ancestors as a potential pot of gold. The frantic search for English portraiture offers precedence aplenty.

Included in the exhibition at Vose's is a small panel head of a man bearing the signature of William Read and



PORTRAIT OF OXENBRIDGE THACHER, SR. By JOHN SMIBERT
Included in the Vose Exhibition of early American portraits.

dated 1674. Read, like many another early painter in this country, was born in England. He crossed the Atlantic in 1635 and settled in Weymouth, Mass., removing later to Boston where he did a portrait of Governor Richard Bellingham. The canvas, dated 1641, is believed to be the first portrait painted in this country, and is now in the collection of the Mr. Clarke, above mentioned. The Read panel, one of the few loaned from outside sources, comes to the exhibition from the Laura Davidson Sears Memorial Museum at Elgin, Ill., as does a second painting, the portrait of Hon. Thomas Fitch, by Jeremiah Dummer. Both were previous purchases from Mr. Vose. Dummer was a noted goldsmith and engraver of Boston, and lived from 1645 to 1728. His son, William Dummer was at one time acting Governor of Massachusetts.

Following Dummer came Peter Pelham, the first painter of sufficient importance in the colonies to merit the title "artist," and the father-in-law and quite possibly the instructor of Copley. Authentic portraits by Pelham are sufficiently rare to be interesting for that fact alone, but the canvas in the present exhibition has the added attraction of being the portrait of the Rev. Peter Thacher, minister of the New North Church of Boston. The painting has remained in the Thacher family since the time of its execution, even journeying to London when its owners removed there following the Revolutionary War.

Another rare example in the display is a signed and dated portrait of Judge Robert Auchmuty, Jr., by Robert Feke, earliest of the native-born painters of importance. The portrait dates from 1748, the last year which Feke is known to have worked at his art.

Robert Auchmuty, who is shown as a young man in his middle twenties, was later to be identified, together with the Adams and Quincy, with the defense in the historic trial of the British troops who were arrested for participation in the Boston Massacre.

John Smibert and Joseph Badger are each represented by large and noteworthy canvases, portraits of Oxenbridge Thacher, Sr., and Judge Robert Auchmuty, Sr., respectively. There are two other Smiberts shown.

The exhibition also contains a portrait of an unidentified lady, by the little-known Jeremiah Theus, a Swiss painter working in the Southern colonies. Until recently many of his canvases were mistakenly assigned to Copley, whom he antedates by several decades. The Vose portrait, however, bears his signature in beautiful script letters.

Contemporary with Theus was John Wollaston, an English artist who also worked in the South, and who is also credited with having painted the portrait of Martha Washington. We now see him represented by a pair of companion portraits of a Mr. and Mrs. Van Schenck, in which he displays a gracious sense of arrangement and refinement of color.

In the works of Copley, who is represented by several canvases, we find an almost sudden culmination of Colonial portraiture. Artistically, he stands out head and shoulders above his predecessors, peers with his immediate contemporary West, only when West is at his best, and is outshone by Gilbert Stuart alone of all American portrait painters. West is represented, typically enough by a small historical piece of the kind that made him famous in London, where he spent most of his

(Continued on page 5)



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Famous Early Americans In Boston Museum Show

BOSTON.—While story and pageantry are depicting the founding and early history of the Massachusetts Bay Colony, the Museum of Fine Arts, Boston, is showing authentic portraits of distinguished members of the Colony in a special loan exhibition of One Hundred Colonial Portraits to be on view until September 21st. Although the exhibition makes an excellent survey of art in the Colony before 1775, this aim was subordinated to the Museum's purpose of bringing together unquestioned portraits of men and women who contributed largely to the shaping of affairs in this country. Names familiar in political history, military exploits, in commercial and social life, and in the fields of education and the arts are among those recalled. As a permanent record of this important event, a fully illustrated catalogue with biographical data accompanying each full page reproduction has been issued. The paintings have been assembled by the Museum with the generous assistance of Mr. Frank W. Bayley, an authority on Colonial art, and with the cooperation of many public institutions and private owners of early portraits. To Mr. Bayley, also, the Museum is indebted for the biographical material contained in the catalogue.

It is probable that the few known portraits of the founders of Massachusetts Bay Colony were painted when the sitters were abroad on some political or commercial mission or by itinerant artists making brief sojourns in this country. But the growing vogue of portrait painting in England was soon reflected in the Colony and by the close of the XVIIIth century an appreciable number of artists were at

work here. The likenesses of John Endicott and of John Winthrop, alternately governors of the Colony in its early years, and of Sir Richard Saltonstall of "Arbella" fame, a Member and Assistant of the Massachusetts Bay Company, were probably painted by contemporary Dutch artists. To Sir Henry Lely is attributed the portrait of Sir Henry Vane, Governor of the Colony in 1636-37, the son of Sir Henry Vane, Treasurer of the Royal Households of Kings James I and Charles I. By an unknown artist is a portrait of Thomas Savage, who came to Boston with Sir Henry Vane and later became Town Clerk and Selectman.

Many of the earliest artists in the Colony combined the trade of "limning" or painting with that of silversmithing and other crafts. Of these was Jeremiah Dummer, whose portraits of himself and of his wife date from 1691, also the date of Evert Duyckinck's portrait of Lieutenant-Governor William Stoughton. A recently discovered portrait of Sir William Phips by Thomas Child is an important addition to the group of early paintings, since Sir William was Captain General and Governor in Chief of the Province of Massachusetts from 1692-95. Jeremiah Dummer's picturesque portrait of John Cony preserves a likeness of one of Boston's earliest silversmiths, the maker of many rare pieces of old plate exhibited in the Boston Museum. Cony is also distinguished for having been the master of Paul Revere. Sons of Jeremiah Dummer, one of whom became acting Governor, the other a preacher and writer, appear in portraits by Sir Godfrey Kneller.

With the advent into this country of John Smibert in 1729, portrait painting entered into a more prolific period. Paintings of the Boston merchant and judge, William Pepperel; of Spencer Phips, nephew of Sir William Phips; of Lieutenant-Governor Tailer, a nephew of William Stoughton, painted by Thomas Child; of Dorothy Wendell, Mary Pemberton, Samuel Pemberton, and the group, Daniel, Andrew, and Peter Oliver among others are from Smibert's hand. One of the few group portraits in the exhibition is that of the Royall Family of Medford, done by Robert Feke, one of the ablest of the early artists. His likeness of Mrs. Charles Apthorp depicts the grandmother of Charles Bulfinch, architect for the Boston State House, while Feke's self-portrait shows him to have been a person of distinguished appearance and intelligence.

Peter Pelham, whose early portrait

engravings are now specially shown in the Print Department of the Museum, was also a painter of ability, the step-father of John Singleton Copley and his first teacher. Portraits by him of several governors, and of the Reverend Cotton Mather are shown. By Joseph Blackburn, who was, after Pelham, the strongest influence felt by Copley, are paintings of Mr. and Mrs. James Otis, of the Winslow Family, of Thomas Bulfinch, father of the architect, and others.

But it is John Singleton Copley, foremost among Colonial painters, who has left the most complete record of important personages of his day, immediately preceding the Revolution. He moved to England in 1774, where he lived until his death in 1815, and it was prior to his migration that all the portraits of the Exhibition and most of the "Copleys" in American collections were painted. Among those on view are Edward Holyoke, President of Harvard University, 1727-69, seated in the three cornered chair still treasured by the University; of Robert Chamblett Hooper of Marblehead, familiarly known as "King" Hooper; William Brattle and his friend, General Gage, Military Governor of Massachusetts; Samuel and John Adams, John Hancock and Dorothy Quincy, Mr. and Mrs. James Otis, and others eminent in Colonial history. Of a little later date is Edward Savage's likeness of Robert Treat Paine, Delegate to the Continental Congress, Signatory of the Declaration of Independence, and Judge of the Supreme Court.

The Exhibition will be on view throughout the summer in three galleries in the Evans Wing of Painting at the Museum.

EARLY AMERICANS AT VOSE GALLERIES

(Continued from page 4)

life and became first president of the Royal Academy. A second and more desirable West is a self-portrait of the artist at work on a painting of his wife. The Stuart is of General John Knox. Stuart's daughter, Jane, who helped her father with details and backgrounds in his portraits, is represented with an inferior copy of Stuart's famous Washington.

The period which produced Copley, Stuart and West also brought forth other artists whose names are known to history—Charles Wilson Peale and his son, Rembrandt Peale, Ralph Earl, John Trumbull, Mather Brown and Thomas Sully among them. All of these and others, John Johnson, Samuel Waldo, James Frothingham, William Dunlap and John Wesley Jarvis are represented in the exhibition at the Vose Galleries.



"Fall Morning"

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Gardner Hale, mural painter, was sued in the Supreme Court last week by Ferargil, Inc., conducting an art gallery at 63 West Fifty-seventh Street, for \$10,000. The complaint, filed by Peaslee & Brigham as attorneys, alleges that Mr. Hale exhibited at the galleries in May, 1929, under an agreement that the plaintiff would get a third of what the artist made through the exhibition. It is averred that Mrs. Christian R. Holmes of Sands Point, L. I., saw his work there and contracted with him to execute murals for a swimming pool and bar in her home for \$30,000.



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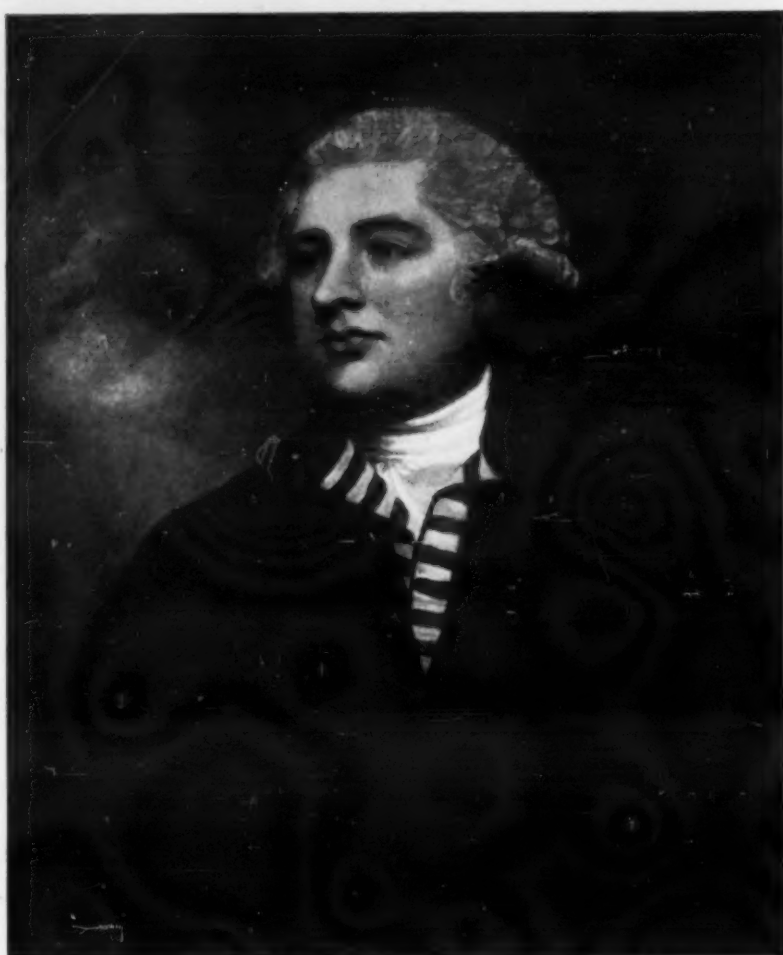
XVIIIth Century English Portraits Sold at Christie's

(Continued from page 3)

properties a picture of the Madonna in pink and blue robes, nursing the infant, on panel 41 in. by 21 in., fetched 1,500 guineas (Bellesi); and a Joos Cleve picture of the Madonna and Child with St. Catherine, signed with monogram, on panel, 41 in. by 27 in., reached 2,300 guineas (West).

The first 60 pictures in the sale were the property of the Duke of Leeds, and were removed from Hornby Castle. They suggested the process known as "weeding out," and included a number of family portraits of which some have lost their identities. The one surprise was the 720 guineas paid by Mr. Permain for Nathaniel Hone's portrait of Signora Zamperini as "Cecchina." A portrait by Sir Joshua Reynolds of Sir Conyers D'Arcy with the riband and star of the Order of the Bath fetched 200 guineas (Buttery); an F. Sartorius portrait of Richard Lambert and the Kiveton Hounds, about 1800—320 guineas (Ellis and Smith).

The honors of the sale were shared by Sir Henry Raeburn and John Zoffany. The late Dr. Thomas Inglis' half-length Raeburn portrait of Miss Margaret Inglis, afterwards Mrs. Alves, of Edinburgh, in brown dress was started at 1,000 guineas, and fell at 6,800 guineas to Messrs. Paterson and Morris, of Old Bond-street, with Messrs. Knoedler and the Marquis Amodio among the under-bidders. The two larger Raeburns sold by order of the trustees of the late H. E. Gordon, of Aikenhead, Glasgow, and both recorded in Mrs. James Greig's book on the artist, were Mrs. John Gordon, nearly full length, in white muslin dress, painted in 1816—this fetched 3,400 guineas—and the companion one of her husband in dark brown coat—850 guineas (both fell to Wells). The one Zoffany was a group of the Bradshaw family, seven figures, with Thomas Bradshaw, Secretary to the Treasury, his wife, and their grandchildren, all arranged under an old oak tree, 52 in. by 70 in.; this fell to Messrs. Gooden and Fox. Sir Windham E. F. Carmichael-Anstruther's three family portraits included two by Sir Joshua Reynolds—both painted in 1761—Janet Lady Anstruther, wife of the second baronet, in pink dress, fetched 2,900 guineas (Agnew), and that of her husband, in grey coat and blue vest, 950 guineas (Marquis Amodio)—and J. Hoppner's dignified portrait of Sir John Anstruther,



PORTRAIT OF WILLIAM HANBURY By GEORGE ROMNEY
Included in the current exhibition at the
Fleischmann Gallery, Munich.

fourth baronet, in dark brown coat, 650 guineas (Lawrence). Mr. Horace W. Twiss's portrait by Sir Thomas Lawrence of his great grandmother, Mrs. Francis Twiss, sister of Mrs. Siddons, with whom she acted in *The Morning Bride*, exhibited at the Royal Academy of 1800, went for 800 guineas (Storey).

Of the 30 family portraits sold by order of Mr. C. H. C. P. Burney, by far the most important was that by Gainsborough of Charles Rousseau Burney, holding some music in his right hand, and this fell to Messrs. Knoedler at 4,400 guineas. E. F. Burney's portrait of Fanny Burney (Madame D'Arblay), the novelist, fetched 700 guineas (Gooden and Fox); and Charles Burney's portrait of Sophia Elizabeth Burney when a

child, in white frock—280 guineas (Buttery). Major-General J. Vaughan's two examples of Richard Wilson, both engraved—Pembroke Castle, 1,400 guineas, and Snowdon from Llyn Ogwen—580 guineas—were both bought by Messrs. Agnew, who also purchased Lord Cavan's two pictures by the same artist, one of which, a view in Wales, brought 800 guineas. They also purchased for 200 guineas Major-General J. E. B. Seely's Claude de Lorraine, "Mercury lulling Argus to sleep with the music of his pipe"—this had fetched 630 guineas in 1881.

Among the other pictures Sir Offley Wakeman's example of J. N. Sartorius, Colonel Newport in scarlet hunting costume on horseback, with a pack of foxhounds, signed and dated 1800, fetched 3,000 guineas.

FIGDOR SALE IN VIENNA BRINGS \$1,300,000

VIENNA.—The first part of the sale of the Figdor collection, lasting three days, brought a total of \$1,300,000. 810 pieces were sold. Collectors and dealers from all over Europe and the United States attended the sale.

Among the highest prices were those paid by Joseph Brummer for the Strozzi Chair, \$20,000; \$7,000 for a table-chest, 1490, also bought by Brummer; Medicean travelling chest, 1470, bought by the Philadelphia Museum for \$8,000; Tournai tapestry, "Dispensing Justice," XVth century, bought by the Copenhagen Museum for \$100,000; Brussels tapestry, circa 1500, "Ahasuerus and Esther," \$28,000.

The sale was held in the Schwarzenburg Casino, Vienna. The next part of the sale, a partial account of which appears in this issue, will be held in Berlin.

SUMMER SHOW AT MODERN MUSEUM

(Continued from page 3)

season. Both of the Lurcats are new to the Museum but the value of their addition may be questioned. Four Matisse's, all of them pleasantly familiar although they had never been shown in the Museum, represent their painter very well. "The Pink Blouse," lent by Mr. and Mrs. Walter Hochschild, and "Girl at Piano" from the collection of Stephen C. Clark are among the best of his pictures in New York. Several Picassos are shown, some of them of quite minor interest, but the fine "Harlequin," which was formerly in the Quinn Collection and now belongs to one of the Trustees of the Museum, makes up for any deficiencies.

Four Van Goghs, only one of which has been shown before, include a very interesting "Garden at Arles," lent by Mrs. Lewis L. Coburn of Chicago and Adolph Lewisohn's "Arlesienne," a painting which makes any exhibition in which it appears worth a long journey.

The exhibition leaves no doubt that the Museum has established itself and built up a splendid good will. Also we may be thankful that so many of those who own fine pictures close their houses in the summer time.

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MUNICH LETTER

German Art Exhibitions in the Glass Palace
Castle Rohonc Collection in the Pinakothek
Fleischmann Gallery's Exhibition
Exhibition of Religious Art

By DR. HUBERT WILM

The three great societies of Munich artists have combined in an exhibition which opened in the Glass Palace, Munich, on May 30th. The societies are the Kunstlergenossenschaft, the Sezession and the Neue Sezession. Over three thousand works, paintings, sculptures, drawings, prints and decorative objects are shown. The exhibition therefore gives a comprehensive view of the whole of contemporary art in Munich. Especially notable are the galleries where the works of von Haberman, Max Liebermann, Max Slevogt, Woldan, Kollwitz and Dettmann are hung.

* * *

An exhibition of the Castle Rohonc Collection, the art collection of Baron Dr. Heinrich Thyssen-Bornemisza, was opened in the Neue Pinakothek on the first of July. Both on account of its size and its quality this collection ranks among the finest private collections of pictures in Europe. The four hundred paintings included in it are representative of the best in art from the XIVth to the XXth centuries. All schools of painting are included in this magnificent review of European painting during the past six hundred years, and collectors, whether of early German art, the Italian Primitives or the French art of the XVIIIth century will find much to admire. The exhibition will make Munich the goal of many pilgrims. It will remain open through the summer.

The masterpieces of Italian art include works by XIVth century Venetian painters, Cavallini, Paolo, Titian, Veronese and many others. Of equal quality are the works by the early German masters, Altdorfer, Burgkmair, Hans Maler, and Ulrich Apt. From the beginnings of Dutch art are paintings by Rogier Van der Weyden and Petrus Christus and the later centuries are represented by fine paintings by Rembrandt, Hals, Jacob and Salomon Ruysdael and Hobbema. The collection of XVIIIth century French works brings together all of the most famous masters.

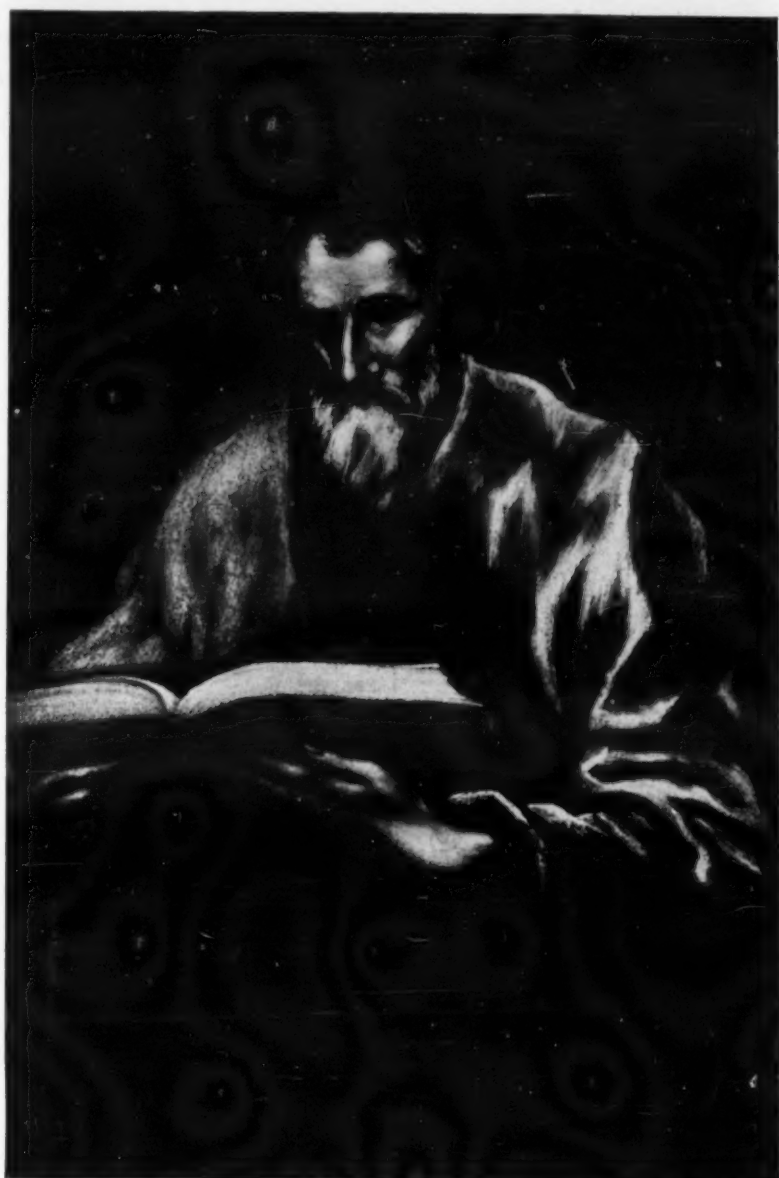
To these works of the past are added many paintings by the greatest German artists of the XIXth century, Feuerbach, Menzel, Leibl, Thoma, Schuch. Simultaneously with the Thyssen collection, sculptures from Castle Rohonc are being shown.

The art firm of E. A. Fleischmann, founded in 1806, has opened a splendid exhibition in its galleries on the Maximilianstrasse. The Italian school is represented by a most unusual group of pictures, among them a Madonna and Child by Bartolommeo Vivarini, formerly in the Simon collection, a Shepherd by Bartolommeo Veneto, a Madonna and Child by Caterino Veneziano and a very large Madonna and Child with a Senator by Tintoretto. The pictures of the Spanish school include a fine portrait of a man by Murillo and an outstanding work by El Greco, in which that master's skill as a painter and delineator of character are fully revealed. There are also a "John at Patmos" by Nicolas Poussin, a landscape by Jacob Ruysdael and a portrait of William Hanbury by George Romney. Among the XIXth century pictures is a fine Corot, "Prairie au bord de l'eau," listed in Robout (1598).

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tractions arranged in Munich for the summer of 1930 the exhibition of Bavarians religious art in the Residenzmuseum takes rank with the foremost. Exhibitions of this character and quality are rare events. It is primarily one of the art of the South German Renaissance and includes many of the finest examples of the goldsmiths' work of that period. In scope it begins with the year 777 and ends with the close of the XVIIIth century. Religious bod-

ies, museums and private collectors have cooperated in this assemblage of the finest and most representative works of religious art which has been shown.

The organization and arrangement of the exhibition was the work of Dr. Eberhard Hanfstaengl, Director of the State Gallery and Dr. Friedrich Hofmann of the Residenzmuseum. The presentation of the pieces is both beautiful and distinguished.



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Newly Found Van Dyck in Amsterdam's Flemish Show

(Continued from page 3)

delicate, and at the same time so "solid," and to bestow upon them at the same time the brilliant and pearly lustre that strikes one at first sight: Nude figures, especially of women, are rather rare in Van Dyck's paintings. For purposes of comparison the charming "Danae" of the Dresden Museum and the "Antiope Surprised by Jupiter"—there are two examples of this subject, one in the Munich Pinakotek—are not perhaps quite decisive. The models who inspired these two works were younger and slimmer; the Venus that we have here before our eyes has reached a somewhat maturer and slightly heavier charm. . . . Among the numerous studies of Van Dyck which we possess, this type of beautiful but somewhat overful womanhood abounds. And not only in the crayon drawings of his youth—done when he was still in Rubens's workshop—but during his whole career Van Dyck has drawn feminine forms of this type. "The delicious Cupid suggests, from

IRATE PAINTERS ATTACK WITH PEN

ROME.—The unfortunate incident of the attack upon the critic, Signor Ugo Ojetti, by the painter Cascella, still echoes in the press. At the time of the caning it was understood that Cascella's companions were all Neapolitans. Now a letter of protest has been published in several Italian papers stating that the attacking artist and his friends were not from Naples and that no other artists in the group were from that city.

Signor Cascella himself has also written to the papers vindicating his rights and explaining his grievances against Signor Ojetti, whom he claims treated him very unfairly. The matter appears to be closed for the present. K. R. S.

head to toes, the name of this master. And all the details of the composition, the characteristically draped curtain, the balustrade, the little dog, resemble the details of other compositions authenticated by incontestable pedigrees."

The picture will remain on view at Antwerp until September.

New Tariff Rates On Works of Art Passed by Congress

The rates of duty on works of art and allied objects as fixed under the new customs regulations, passed on June 14th, are listed below. The most important changes are those relating to rugs and tapestries and the provisions of the new law are much more fair than those formerly in effect. We are indebted to the Hudson Forwarding Company for the list.

ALL WORKS OF ART (except rugs and carpets made after the year 1700), collections in illustration of the progress of art, works in bronze, marble, terra-cotta, parian, pottery, or porcelain, artistic antiquities, and objects of art of ornamental character or educational value which shall have been produced prior to the year 1830—FREE.

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NEFRETETE TO STAY IN BERLIN MUSEUM

BERLIN.—It has now been made public that the projected exchange of Queen Nefretete's bust for two works emanating from the Egyptian museum in Cairo, will not occur. A recent official announcement says that an agreement between Egyptian and German museum authorities has not been reached, and that the much admired sculpture will remain the property of the Berlin museum of Egyptian art.—F. T.D.

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Veronese Given to Chicago by Mr. and Mrs. C. H. Worcester

CHICAGO.—The Art Institute of Chicago has just acquired an original canvas by Veronese. The title is "The Creation of Eve." It is the gift of Mr. and Mrs. Charles H. Worcester, whose recent magnificent donation of a number of paintings of the Venetian school have contributed greatly to the Art Institute's collection of old masters. In his authentication, Dr. von Hadeln, the German critic, says: "This painting, on canvas, 81 by 103 centimetres, is a work from the hands of Paolo Veronese. This beautiful and interesting work was probably created about 1570. Paolo Veronese, whose real name was Paolo Cagliari, was born at Verona, in 1538, and died in Venice in 1588. He was a pupil of Antonio Badile, in Verona, where he studied under the influence of the works of Paolo Morando, called Cavazzola. Later he continued his studies in Venice under the influence of Titian and Tintoretto. He worked in Verona and after 1555 in Venice, also in Mantua, Bisenza and Padua." The painting, "The Creation of Eve," is a brilliant canvas, in a remarkable state of preservation, despite its age. It shows Adam recumbent, still in his deep sleep, while Eve is standing looking at the Lord, who, clothed in a mantle, carefully inspects His work. The Lord is shown as a Being with a magnificent head, partially bald, with a flowing gray beard, a strong aquiline nose and a powerful figure. The landscape at the left suggests the Garden of Eden, with animals grazing in the distance.



BRONZE EWER, CHOU DYNASTY
Recently acquired by the Cleveland Museum of Art.

GRACE McCANN JOINS CINCINNATI STAFF

CINCINNATI.—Miss Grace McCann has just joined the staff of the Cincinnati Art Museum. Her position will be that of Museum Curator. Miss McCann was born in California and did her undergraduate work and the work for her M. A. at the University of California. She has spent three years in study and travel in Europe, working at the University of Grenoble, the Ecole du Louvre, and the University of Paris. In 1926 she took her degree of Docteur de l'Université de Paris with highest honors. Her work in art was done under René Schneider. Her book, *Le sentiment de la nature en France dans la première moitié du XVII^e siècle* has commanded very fa-

ALMY APPOINTED HACKLEY DIRECTOR

OMAHA.—Frank Atwood Almy, secretary and lecturer at the Art Institute of Omaha, has been appointed director of the Hackley Gallery of Art at Muskegon, Michigan, to fill the vacancy caused by the resignation of Miss Lulu Miller. Mr. Almy, a student under Professor Sachs of Harvard University and a graduate of Grinnell College, at Grinnell, Iowa, has been with the Art Institute of Omaha for the past three years and will assume his duties with the Hackley Gallery on September first.

favorable criticism. Miss McCann will devote herself to publications, research, and adult education.

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Rare Pictures in September Figdor Sale in Berlin

(Continued from page 3)

ject as some scholars believe, seems not important, for the masterly rendition of the ragged figure in the foreground stands out supreme, independent of interpretation. One feels how perfectly the artist succeeded in realizing his idea, one feels the wise economy and balance of the composition, and one is attracted by the expressive characterization of the life-like presentation. The panel is painted in harmonies of brown and gray shades applied with great delicacy and sparingly enlivened by stronger accents; only the face and the hands of the principal figure show the tanned skin of the vagabond. The figures in the background, the house, the animals, flowers and trees—all that is painted with technical excellence. In the greater part of his *oeuvre* Bosch kept himself free from the Italian artistic ideals invading the country at that epoch, and he created a work which is full of the national flavor of early Netherlandish art.

Another work of unusual note is a "Descent from the Cross" by an artist termed Master of the Figdor Descent from the Cross, a pupil of that great Haarlem painter Geertgen tot Sint Jans. The panel, indeed, shows of the best qualities of northern painting of the XVth century. The scene is laid in a richly conceived landscape, with fields, trees, and buildings against a blue sky, and the imperishable pathos of its dramatic action is rendered with great intensification. Mary in a swoon supported by St. John is painted to the left, while the mourning women are skillfully grouped around the cross from which the corpse of Christ is being carried by three men. Motion and contrast are given to the gestures, but though expressive they are not over elaborated and show no violence in bringing the underlying sentiment to the surface. The smallness and daintiness of the figures give the composition a clear articulation, and their relation to each other seems perfectly locked and harmonized. The very distinctive character and timbre of this painting will surely win it many admirers.

In the group of Netherlandish paintings are further two female heads by Quentin Massys, replicas from the mourning group on the "Mourning of Christ" in Antwerp. The very good quality of the paintings leads to the assumption that they were done by the master himself, the breadth and softness of the modeling showing the characteristics of his style. The rendition of moving pathos on the faces is also worthy of Massys's brush, and the colors reveal the peculiar rainbow quality proper to him.

Dr. Figdor possessed three portraits of Maximilian I, from different periods of his life, one of which is by the Netherlandish painter known under the name of Master of Frankfurt. A fur-trimmed dress with brocade sleeves, a fur cap on long grayish hair, the golden chain of the order of the Golden Fleece—so garbed in state the Emperor appears in this painting. One hand rests on a stone balustrade which bears the coat of arms with the double-headed eagle, the other holds a carnation. The marked features rendered full face are not without dignity and bearing.

An item by the Master of the Magdalen Legend, so called from panels which picture stories of Mary Magdalen, is also included. "Mary Magdalen Setting Out for the Falcon Hunt" is a work typical of this painter who lived in the early part of the XVth century and possessed a certain deftness and soundness in the elaborate drama of his depictions. The story is evolved on three scenes of action: in the foreground the Saint garbed in the sumptuous brocade costume of a court lady with a small red hat pinned to a close fitting cap is rendered on horseback full face to the spectator. Her beautiful white horse with rich embroidered harness takes up the full breadth of the picture, while other hunters and huntresses appear behind the lady in a wood of thickly leafed trees. On the middle plane of the picture Christ is seen preaching to several devotees among whom is Saint Magdalen. They are grouped sitting and standing around Him against a background of foliage and separated from the first plane by a winding road which leads into the rear of the painting where a castle is depicted. The composition, though loaded with a multitude of

preciously painted accessories, produces a fine unity of impression.

Among the earliest paintings in the section of German art is a charming work which comes from the upper Rhine and dates from about 1460. The Martyrdom of St. Ursula is depicted, and the Saint is shown in a sail-boat, soldiers shooting with bows and arrows at her and her companions. In the background is seen the battlement of a fortified wall around a city. The whole composition has a particular appeal through its ingenuous inspiration and naive naturalism of execution. Certain affinities to the style of the Master E. S. are displayed in this composition.

An example of typically German art with all the characteristic virtues of that race, is a "St. Jerome in his Study" by Rueland Frueauf, a master belonging to the school of Salzbouurg from the end of the XVth century. Although a little frugal in general conception, it nevertheless possesses a pure and noble dignity and seriousness which endear it to the beholder of today. St. Jerome clad in the purple cardinal's robe with a white plastron sits on a low wooden bench, a stone wall behind him. On a book-stand lies the bible, which he translates into Latin, and on the upper edge of which the date 1498 is easily readable. Contrasted to the purple garment, the elaborate folds of which fill the lower part of the panel, are the black background and the gold halo behind the Saint's head. The stillness and restraint which pervade the panel culminate in the caressing movement with which the Saint lays his hand on the lion's curly mane, and the simplicity of this gesture again harmonizes with the sincere and artless manner of the design. It is this perfect intonation which gives this panel its great appeal.

The Figdor collection contains a comparatively large number of very interesting Renaissance portraits, documents of an epoch of great worldly splendor and self assertion. No wonder, for it was the period of the definite victory of the new bourgeois art over the aristocratic Gothic style. Here are four likenesses by Bernhard Strigl who was the court painter of Maximilian I. Two portraits of the latter are included in this collection

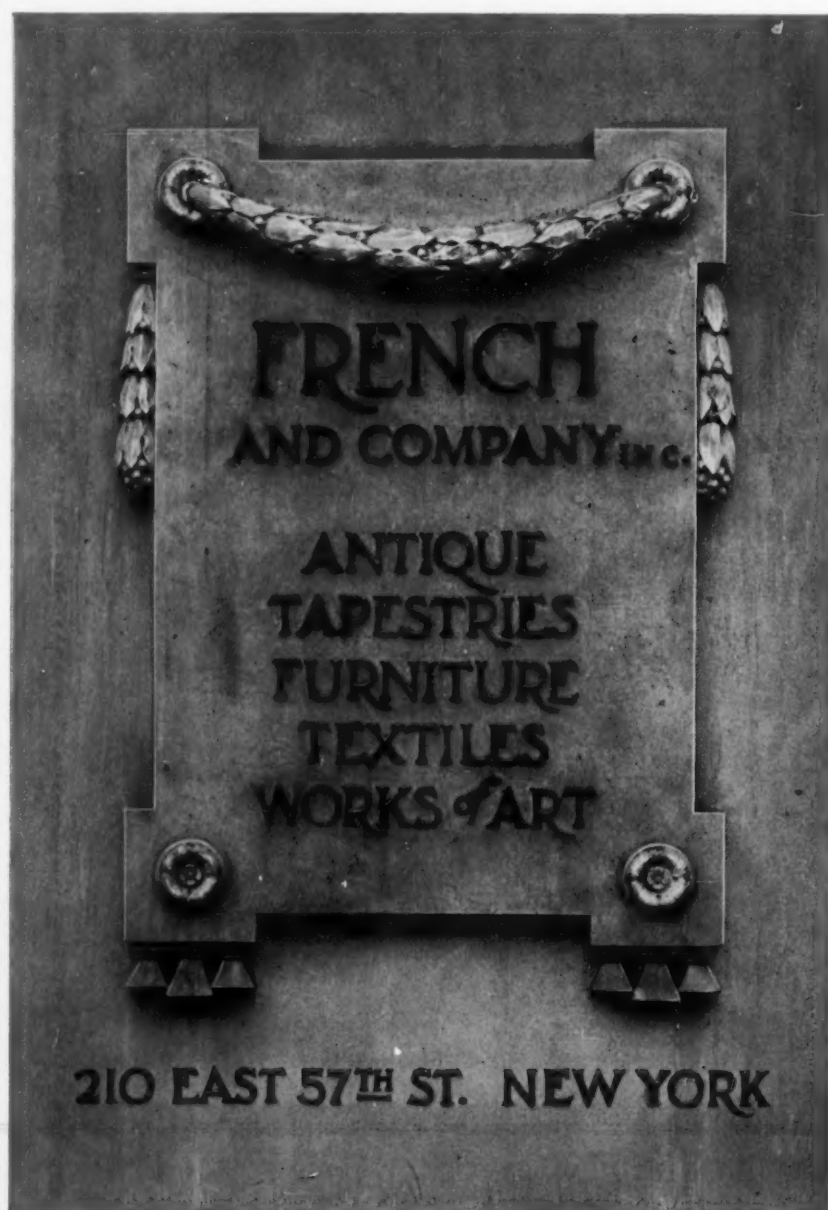
and they reveal the painter's authority and sureness of presentation in the field of portraiture. In both works the Emperor's characteristic features are rendered in profile, and Strigl's ability to give the contours living quality, eloquence and incisiveness is evinced here. In spite of the clearness and precision of the drawing there is no harshness in the modeling of the faces, which are set off from a blue and a dark background respectively. The ornate costumes of the time, made of brocade and velvet, richly trimmed with fur are also very well rendered and give these paintings the association of courtly dignity and splendor.

Very impressive is also a portrait of Bianca Maria Sforza by Strigl. Her figure in half length is placed before a green brocade curtain which, at its left, reveals an open window with a stone balustrade. On her head, which is slightly turned to the left, she wears a gorgeous cap of gold network set with precious stones, which partly conceals her blond curly hair. Her neck and shoulders are covered with gold chains, while a richly embroidered bodice fits closely to her slender body, which seems to emerge from the elaborate drapery of the sleeves, the thin wavy masses of which are painted with great mastery. One hand wears a pink glove, while the other is adorned with several finger rings. Besides the appeal of its stately aloofness and cool yet ardent interpretation, this painting reveals, through the richness of the lady's attire, the skillfulness and inventiveness of early German handiwork, a material in which Dr. Figdor's collecting activity centered.

The fourth work by Strigl in this collection is the bust portrait of a young man against a background of hilly distance and a blue sky. The testimony of these four portraits proves that Strigl, who in religious representations was still fettered by medieval doctrines, work up to the new demands of the oncoming Renaissance feeling, and achieved things which bring him in the neighborhood of the best that was accomplished at that period.

Another German Renaissance portrait, which is labeled "South German 1510," is likely to create a sensation. It is the portrait bust of a middle aged man against a light green background, the head with long curly hair slightly turned to the left. The passionate inward intensity of this work strikes one like a flash and calls to mind the names of two of the greatest among

(Continued on page 12)



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RARE PICTURES IN FIGDOR SALE

(Continued from page 10)

German Renaissance artists: Grünewald and Dürer. Here are no outward accessories to enhance the impressiveness of the presentation, here becomes manifest an inner force of characterization which is plainly fascinating. In a forthcoming publication in the *Wallraf Richartz Jahrbuch* Director Buchner attributes this work to Dürer, but other connoisseurs incline to give it Grünewald's authorship. However, independent from the actual solution of this problem is the fact that it is a stupendous and exciting picture.

Turning now to the masters of the south, a "Virgin and Child" by the Siennese Giovanni di Paolo is among the finest paintings in this section. We are in front of one of these graceful productions of early Italian art, which flourished on the way from Byzantine beginnings to the splendid achievements of the Renaissance. Sienna was a refuge of the aristocratic fineness of the Gothic style which here was still dominant at a period in which early Renaissance had already triumphed in Florence. Our painting—an early work by Giovanni di Paolo conceived under the influence of Sasseta—is a perfect embodiment of the exquisite poetry of the medieval spirit. In the center of the painting sits Mary holding the naked, fragile body of the Child with the elongated fingers of her aristocratic hands. She wears a blue mantle over a gold robe and has a turban-like headdress of striped material. Like a fairy-tale queen she sits on a golden cushion, around her blossoming flowers and the red dots of strawberries. Tender, a little melancholy and of an unreal, delicate preciousness she seems herself a flower, though not one of this world. A thickly leafed

wood is painted behind the holy group and in the distance is seen a quaint landscape of cubiform hills, cultivated fields, trees and castles. On the light blue sky flutters the dove surrounded by radiant light.

Another work by Giovanni di Paolo represents St. Augustine in his study. The composition gives evidence of Giovanni di Paolo's predilection for elaborate architectural backgrounds, and of his frequent simultaneous depiction of the interior and the exterior of edifices. Behind slender stone colonnades one sees the Saint sitting at his writing desk surrounded by books and writing utensils. St. Jerome appears to him as a cardinal in an aureole of cherubs. In the next plane a monk steps out from a cloister, farther back a church is to be seen, while in the distance a hilly landscape becomes visible. In contrast to the aristocratic fineness of the Madonna painting mentioned above, the figure and face of St. Augustine are of a heavier, more earthly type. This may be considered an instance of the Renaissance replacing delicacy by vigor, mysticism by realism, heaven by earth.

By Pinturichio is a painting of St. Eustase kneeling in a rocky landscape before a stag between the antlers of which appears Christ crucified. The costume of the Saint, who wears a greenish-blue doublet, red trousers, and a yellow pink-lined mantle, gave the artist an outlet for his love of a finely matched color scheme. The attribution of this panel to Pinturichio was made on the strength of its stylistic affinities to the painter's frescoes in the Capella di San Giovanni in the Cathedral at Sienna.

In the field of Italian Renaissance portraiture interest will be aroused by a likeness attributed to Lorenzo Lotto. The panel depicts a young man with refined features and brown hair falling down to the shoulders. He wears a black doublet and cap, and the intense impression of life which the

work exhales is well worthy of the best qualities of the Venetian school.

Dr. Figdor possessed an imposing number of boxes in wood and metal of various origins and dating from the XIVth to the XVth centuries. The majority are German and of the kind termed "Minnekästchen." These richly decorated wooden caskets which were presented by the gallants to the ladies of their choice, testify to the high standard of medieval craftsmanship. Great skill was evolved to give these objects a precious appearance, and their adornment of inlaid and carved ornaments and metal mountings is elaborate and of high perfection. The panels and lids are painted with various illustrations of the life of knightly courtiers; loving couples naturally are a favorite theme, and the armorial bearings of the donors are woven into the design. The decoration of these boxes reveals an obvious connection with painting, sculpture, and architecture of the time, but despite these sources of inspiration the craft created examples of very fine and independent workmanship. These artists knew how to dispose on the surface the carved ornamentation of tracery, the pattern of plants and geometrical design, and the same perfect feeling is revealed in the arrangement of the figures. Many of these boxes are finished little masterpieces achieved with the loving care applied to any great work of art. As the majority of these items were ordered for special occasions, their aspect is extremely varied, no two being alike, and dryness and repetition in the design are happily avoided. The primary purpose of these coffrets was to serve as retainers for love letters and souvenirs, but later on diverse use was made of them.

One of the finest pieces in this collection is a carved box of lime wood from the upper Rhine XIVth century which emanates from the famous Spitzer collection. The front is decorated

with the figures of two knights, while the back shows four playing figures. Loving couples and a bag-piper are carved on the left side panel, the right being adorned by two pairs of birds. The rims of the box are red, the interior is green colored, and iron mountings and a handle are fitted to the exterior.

Among the boxes of Italian origin a piece of exceptional importance is a Siennese bridal box from the second quarter of the XVth century, which is made of wood and covered with a layer of gilded gesso. In connection with the paintings on this box, now attributed to Domenico di Bartolo, the name of Pisanello has been mentioned. In the Spitzer collection, to which this item formerly belonged, Pisanello was considered their author, and also a recent publication by Dr. Scharff in *Cicerone* points to their stylistic affinity with a drawing by Pisanello in the Fritz Lugt collection. On the lid a lover is depicted offering his heart to his lady, and the inscription which runs round the rim of the box says that this previous piece was his gift to the object of his choice. Both figures are clad in the costume of the time, the elaborate blue mantle of the youth striking a strong color note. On the outer part of the box are six medallions depicting animals and cupids with coat of arms in relief work, with a floral design of gold separating the encircled spaces. The exquisite blend of gold and colors matures to a fine effect and gives this item the preciousness that essentially belongs to a real work of art.

The metal boxes, among which are a number of reliquaries, include specimens in copper, brass and bronze. An Italian bronze box from the XVth century, possibly by Desiderio da Firenze, is one of the finest pieces in this section. It is a writing case with brown patine which stands on four Telemones feet ending in lions' claws. In the middle of the broad sides the

coat of arms of the Rovere family are wrought, framed by two horns of plenty. On the narrow sides and on the lid the Gorgonelson with two amorini on either side is rendered. This box, which is known in several examples, was formerly ascribed to Caradosso, but there are also displayed certain affinities of style to the figures of the terracotta frieze in the Baptisterium of San Satiro in Milan, which is a work by Agostino dei Fonduti.

The catalogue of paintings has been compiled jointly by Dr. M. I. Friedländer and Dr. Grete Ring, and is a model of scholarly exactness. Dr. Friedländer is also the author of the preface outlining the personality of Dr. Figdor with deep understanding and with the eloquence common to his writings. The catalogue provides all possible information and gives reference to provenance, data, and everything concerning the works included. The same is true of the scientific treatment of the boxes, which is due to Geheirat von Falke. The plates and lettering are excellent and answer fully to the highest demands and expectations, and it is one of the special features of this catalogue that it has been gotten up in the manner of old block books—each leaf printed on one side only. It will remain as a permanent document in memory of one of the biggest and most important art accumulations of our era.

GALLERY NOTE

Mr. Arthur U. Newton has closed his Gallery at 4 East 56th Street for the Summer and will re-open it on his return from Europe early in September. Mr. Newton is paying an extended visit to England, but will also travel over the Continent and already has several important fresh acquisitions in view which he hopes to display during the Autumn.

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GEORG CASPARI KILLED IN AUTO

MUNICH.—Georg Caspari, one of the foremost art dealers in Munich was killed in an automobile accident on June 6th. Mr. Caspari, with his wife, was on tour from Munich to Amsterdam.

Caspari's loss to the Munich art world is a serious one. He was one of the first dealers to show post Impressionist painting in Munich and had been for many years an ardent advocate of the younger and more daring Munich artists.

EGGERS RESIGNS FROM WORCESTER

WORCESTER. — George William Eggers, director of the Worcester Art Museum since 1926, has offered his resignation, to become Professor of Fine Arts of the College of the City of New York. The resignation is to become effective Sept. 1.

President Robinson of the College of the City of New York has announced that Mr. Eggers would assume his new duties on Sept. 1. Prior to becoming director of the Worcester Art Museum, Mr. Eggers was president of the Denver Municipal Art Commission. He was formerly art editor of The Rocky Mountain News, art counselor of the Denver Board of Education, vice president of the Western Association of Art Museum Directors and secretary of the Association of Art Museum Directors.

METROPOLITAN BUYS SAVERY HIGHBOY

Miss Henrietta Clay, of Lexington, a great-granddaughter of Henry Clay, has sold a Savery highboy, a family heirloom, for \$45,000 to the Metropolitan Museum of Art, according to The New York Times.

The antique, mahogany, and of rarely beautiful workmanship, is said to be one of three similar pieces in this country. It was made in Philadelphia nearly one hundred years ago by Savery, the noted cabinetmaker, and was sold to Michael Gratz, member of the Philadelphia family. It was inherited by Miss Annie Gratz, Lexington, a great-granddaughter of Michael Gratz. She married Thomas Henry Clay, son of the commoner. A relative of Miss Clay who visited here recently, saw the highboy and recognized its value. He spoke to an Eastern dealer who communicated with Miss Clay and later bought the piece of furniture for the museum.

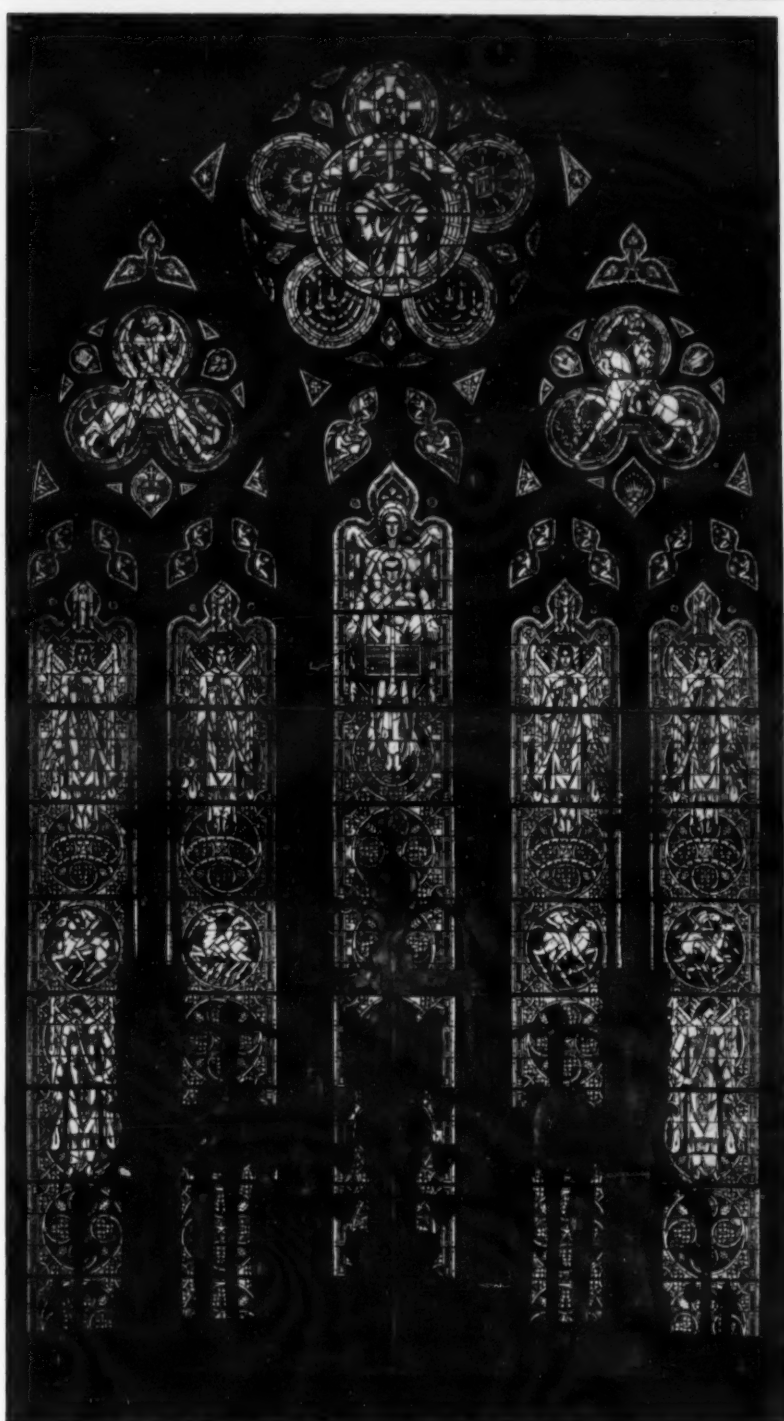
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SIGNS AND PORTENTS

Three articles—a brief report of the first Figdor Sale, the news of Duveen's purchase of the Dreyfus collection and the pessimistic statements from Detroit via Paris, published in this issue, are of unusual significance. In art dealing and collecting, as in other businesses, those engaged are searching for straws which may indicate the winds of the coming season. Depression has been general and hopes for next year have not been too bright. Speculation in art, as in other markets, is on the decline.

The report of the Detroit correspondent, who speeds with a certain grim delight the passing of the "Golden Age" is, perhaps, the one most closely concerned with art and art values. For although many collectors have bought modern pictures with thought only to their probable increase in value, merit and other esthetic considerations do carry some weight in contemporary art. It is probable that some prices in this field have been higher than their normal levels and a decline may therefore be expected but the majority of the pictures will still be sold to men and women who are interested in them as works of art rather than as curios or investments.

The two other stories deal with a quite different matter, the gold bonds of art rather than the more volatile stocks. The things in the Figdor and Dreyfus collections, beautiful as many of them unquestionably are, have been almost entirely removed by their age and rarity from the state in which beauty is of supreme importance. Condition and authenticity are, for them, much more vital matters. Like the first editions of famous books their contents have now but little to do with the prices they command. In the realm of the old masters, therefore, prices mount steadily, regardless of general business conditions. Genuine works in good states are exceedingly and increasingly rare and, since rarity is the prime consideration of many collectors, the demand must al-



"PORTRAIT OF A YOUTH"

In the collection of Sir Joseph Duveen. Illustrated in "Unknown Masterpieces," edited by W. R. Valentiner, published by Klinkhardt and Biermann, Berlin.

By FRANS HALS

ways be greater than the supply. The safest prediction which can be made for seasons to come is that properly authenticated old masters will command higher and higher prices. It is less easy to suggest sources of supply. Those who have acquired any of the Figdor treasures are fortunate and Sir Joseph Duveen is to be congratulated, but it is quite improbable that any other transactions of like magnitude will take place.

It would seem that the best business advice to give a dealer would be "buy fine old masters, no matter what the price." The difficulty is that it is much harder to find the old masters than to find the money to buy them.

UNKNOWN MASTERPIECES

Edited by DR. W. R. VALENTINER
English Edition: New York, E. Weyhe,
1930; London, A. Zwemmer.

French Edition: Paris, G. Van Oest.
German Edition: Berlin, Klinkhardt &
Biermann.

This big and, considering the times, more than courageous publication, in a restricted edition of one thousand copies in the three principal languages, is Volume I of an undertaking which is to consist of a similar volume every year. This is being done in order to make the most important works, lately discovered or acknowledged, as being authentic and characteristic examples in private collections, available not only to scholars and connoisseurs but also to laymen interested in art

throughout the world, and give a vivid picture of the contents of the leading collections, especially in America. The present volume contains only paintings from the XIVth to the XVIIIth centuries, chosen with fine discrimination and artistic feeling for quality by Dr. Valentiner, whilst the scholarly notes accompanying the illustrations, giving all the information regarding "pedigrees," authentication, and publication, have been compiled by Drs. Ludwig Burchard and Alfred Scharf, with the help of a number of well-known specialists. Thus the scientific aspect of the publication is beyond reproach, and the beauty and quality of its more than one hundred plates are a revelation of what excellent reproduction work can be accomplished in Europe nowadays. There is one plate in color, showing a "Madonna and Child," by Rogier van der Weyden, from the collection at Castle Rohonez, formerly in the collection of the Earl of Northbrook, whilst the other one hundred and two are in black and white, but of such careful printing that the quality and texture of the painting can be studied with accuracy and ease.

Many of the well-known American collections have been drawn upon by Dr. Valentiner in order to include some of their finest contents in this volume. To mention only a few: Jacob Epstein, Baltimore; Julius H. Haass, Detroit; Jules S. Bache (no less than seven works), Sir Joseph Duveen (five works), A. W. Erickson, Otto H. Kahn, Clarence H. Mackay, J. Pierpont Morgan, W. R. Timken, New York; Joseph E. Widener, Philadelphia, and A. W. Mellon, Washington

(four paintings, amongst them the splendid bust portrait of a man by A. Dürer of the year 1507, which came from a Swedish collection). All the important schools of painting are represented, including the XVIIIth century English school which, it must be confessed, makes a somewhat weak impression when confronted with real and "alive" masterpieces of other for the most part earlier and far more vigorous schools. By Reynolds and especially by Gainsborough, however, are several excellent examples, the "Landscape with Bridge," by Gainsborough, being one of the most glorious and spirited landscapes by any master in any period.

Amongst the masters by whom one or more works are included in the book may be mentioned here: Antonello da Messina, the two Bellinis, Dirk Bouts, Pieter Breugel the Elder, Castagno, Correggio, Gerard David, Van Dyck, Jan van Eyck (the little Madonna and Child now in the Melbourne, Australia, National Gallery), Jean Fouquet, Fragonard, Piero della Francesca, Goya, Greco, Hals, Hobbema, Holbein, Mathieu Le Nain, Fra Filippo Lippi, Steph. Lochner, Masaccio, Masolino, Qu. Massys, H. Memling, Pesellino, Pisanello, A. Pollainolo, Raphael, Rembrandt, Rubens, Jacob Ruisdael, Sassetta, Signorelli, Conrad von Soest, Terborch, Tiepolo, Tintoretto, Titian, Velasquez, Veronese, Watteau and Rogier van der Weyden; a truly marvellous and varied galaxy of stars. And many of them are represented by works which are not only characteristic of their style but mark a milestone in their development and

have added their quota to a revaluation of the places in the history of art of their respective creators.

The title of the book may, perhaps, be somewhat misleading at the first glance. Under *Unknown Masterpieces* are not meant works which have only now been discovered and never before published; it refers rather to works found or acknowledged to be genuine by specialists in their respective fields and not yet included in the standard works on their masters, although they may be important and, in some cases, decisive additions to their *oeuvres*. Quite apart from that, these volumes will give their readers access to the choicest treasures in private collections throughout the world. This book must therefore be acclaimed as one of the most welcome art publications of the season, and it is to be hoped that its successors will measure up to its very high standard.

F. E. WASHBURN FREUND.

W. SCHERJON CITES
PROOF OF GENUINENESS
OF DISPUTED VAN GOGH

By W. SCHERJON

Editor, THE ART NEWS:

In THE ART NEWS of April 13th, '29, my letter to Mr. Chester Dale was published, in which I showed, basing myself on the study of Van Gogh's *Letter to His Brother*, that one could read therein that Van Gogh painted the self-portrait from the Dale collection.

Since that day Mr. Dale has sent this self-portrait to Holland for examination. It hung for a fortnight at an exhibition of Van Gogh's works in Utrecht among many of his other paintings so that art critics and connoisseurs might make themselves thoroughly acquainted with the painting.

At the same time the Utrecht "Centraal Museum" exhibited "The Two Poplars," from the same firm of Wacker, which M. de la Faille had first declared genuine and afterwards spurious and concerning which I had written in the *Nieuwe Rotterdammer Courant* of the 12th and 31st of January, 1929, that M. de la Faille made another ugly mistake in judgment.

All critics and experts of Van Gogh's *oeuvre* gave as their opinion that both pictures were not only genuine, but undoubtedly belonged to the master's most profound and complete works. And although M. de la Faille must know these things from the papers, all the errors he made seem to have given him such a high opinion of his judgment, such a conviction that he knows better than anyone else, that he has allowed himself in his publication, *Les Faux Van Gogh*, to signalize both paintings—"The Two Poplars" as well as the Dale self portrait—as forged.

Since esthetic motives do not seem to count with M. de la Faille, or altogether pass his comprehension, and since in Germany it had been proved by fingerprints found on a painting, even to those incapable of esthetic judgment, that a certain painting was not a copy but an original Dürer (vide Dr. Heindl, *Dactyloscopy*, 3rd edition page 485-498) I requested Mr. C. M. Garnier, Utrecht police-expert, to make an examination for fingerprints on the painting "Two Poplars." During his examination Mr. Garnier found at the side of the painting part of the imprint of a thumb, which must have been put on the picture immediately after painting, when the paint was not yet dry, because the stroke of the brush had been flattened by the pressure. To find out if this imprint of the thumb came from Van Gogh or somebody else, Mr. Garnier has examined fifty Van Goghs in the famous collection of Mrs. Kröller-Müller in the Hague for fingerprints, which led him

(Continued on page 15)

LONDON LETTER

**Paintings on The OLYMPIC
Tate Seeks to Buy a Watts
Low Price for Mezzotints
Russian Art in London
Collings Shows Watercolors
British Dealers Hold Meeting
"Art in the Dark Ages"
Rembrandt Etchings
Loan Show of French Art
Goya's "Duke of Wellington"**

By LOUIS GORDON-STABLES

I hear excellent accounts of the impression created last week by the collection of paintings displayed on the liner *Olympic* and visited by a number of press representatives, when she arrived at Southampton. I understand that the Grand Central Art Galleries were mainly responsible for the general direction of the show and that this reflects the greatest credit both on their taste and their judgment.

I do not know whether it is usual for one municipal gallery to invite another to state their terms for one of their canvases, but it said that this course has been adopted by The Tate Gallery, which is anxious to gain possession of Watts' picture, "The Rain it Raineth Every Day." This painting now belongs to the Johannesburg Art Gallery and one of the figures in it is an early portrait of Ellen Terry, the actress, who married Watts in her youth. It will be interesting to see what "their own terms" will imply. At any rate it will not be in the nature of the humiliating sum of £27, at which a well-known Landseer oil was bought in the saleroom recently. The Pre-Raphaelites may have slumped, but not so lamentably as the school of painting which preceded them.

The Johannesburg Gallery is evidently open to a deal, for it is also the recipient of an offer for one of their Raeburn portraits. This is the picture of Mrs. Robertson Reid and the sum of £25,000 has been suggested for it by one of your own American collectors.

Now seems the time to be buying XVIIIth century mezzotint portraits, for a recent sale at Christies' witnessed a distinct drop in prices generally. Prints that a short time ago reached three figures sterling passed hands at quite insignificant prices, though the states were good and the subjects interesting. This market will be worth watching, especially during the period of quietude caused by financial dislocations.

Is Russian art going to become a real force and possibly displace in our interest the modern French school? That is the question suggested by certain recent exhibitions in London, of which one at the Paul Guillaume and Brandon Davis Gallery in Grosvenor Street is one example. Here Miss Polia Chentoff is showing that she is an artist who combines temperament with technique and that she is able to display her many-sidedness of outlook with a corresponding versatility in method. She attacks her art from many points and is elsewhere showing woodcuts, drawings and engravings. Here she takes a less sentimental and a more satiric view of life, so that one wonders at the wealth of experience that this young artist has obviously managed to acquire.

One would expect that social upheavals in Russia would make their influence felt in the art of the people, but that some of her artists are still working on the old lines is shown in an exhibition at the Prince Vladimir Galitzine Galleries in Berkeley Street. Here Constantine Somov is showing a variety of works, some in a Watteau-esque strain, tempered by the Slav point of view, and some dealing with costume designs suitable for the ballet. Though he works for the most part on a minute scale, the artist is able to suggest in the pictures a whole world of exceedingly pleasant artificiality wherein the only lighting that one need seriously consider is that contrived by man, and where there is plenty of leisure for idle people to get into mischief. This is not the sort of art that is, as I suggested, going to displace French modernity in our affections, but rather a type that will serve to show us how immeasurably the new Russian school will have progressed from it. But it possesses nevertheless an elegance of its own.

At the Luscombe Carroll Galleries in St. James's Square, there is an admirable show of watercolors by Charles John Collings, many of them dealing

with places in the British Isles, others with his favorite theme of the Rockies. This artist grows more skillful as time goes on.

The annual dinner held by the British Antique Dealers' Association had for its President Mr. Edgar Bluett, the expert in Chinese antiquities and as its principal guest, Sir Robert Witt, the inaugurator of the National Art Collections Fund and of the library of reproductions of old masters. The latter made a most encouraging speech in which he reviewed the present situation and maintained that it was not as depressing as some quarters would have it. On the contrary he regarded it as a most hopeful sign that the art market and the art public were extending in all parts of the world, whereas there is a tendency for the dealers to look no further than their own immediate vicinity for an outlet.

If the present difficult state of the stock market should indeed spur the dealers to enterprise in connection with countries that have hitherto been untouched, then the temporary slump may take the form of the silver lining to the cloud.

The Director of the Royal Scottish Museum, Mr. Alexander O. Curle, drew attention to the fact that the increase in the number of visitors to museums or galleries, drawn in a large measure from working people, must mean an extension of interest in art and a consequent extension of the field in all directions.

The Burlington Fine Arts Club has had the admirable idea of organizing an exhibition of "Art in the Dark Ages," running contemporaneously with that of medieval art at South Kensington. The "Dark Ages" is rather an indefinite term but in this instance it has been taken to cover the period between 400 and 1000 A. D. Though comparatively small in compass the exhibition contains a great

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SCHERJON ON DISPUTED VAN GOGH

(Continued from page 14)

to find impressions on several pictures, all made in wet paint.

As a result of his researches Mr. Garnier states in an extensive report, that the thumb imprint found on the painting "Two Poplars" is identical with those found on the other works of Van Gogh in the Kröller-Müller collection. The dactyloscopic examination thus confirms in all respects the judgment formed on esthetic grounds by Van Gogh experts and art critics like H. P. Bremmer, Just Havelaar, de Gruyter and others. So that it now will be clear, even to such as cannot themselves form an opinion on esthetic grounds, that M. de la Faille's utterances, whether reading "genuine" or "spurious," do not carry any weight.

His books about "genuine" Van Gogh's, into which many falsifications have crept, and about "forged" Van Gogh's, in which many genuine works are to be found, are the product of superficial labor, self-overestimation and insufficient knowledge of the subject dealt with.

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LONDON LETTER

(Continued from page 15)

many items of extreme interest, as for example some remarkable gold ornaments, some from Scythia and some taken from a Teutonic grave. The Scythian stags are wrought with exquisite skill and form an invaluable contribution to our knowledge of Scythian art. It is only a couple of years since they were brought to light by workmen digging on what must have been the site of an ancient cemetery. Messrs. Durlacher are the owners of the treasure from the grave of a Lombard chieftain, marvellous examples of early gold ornaments. The set seems to comprise the entire regalia of the chief, complete with his shield, helmet, collar, dagger and spurs, all richly wrought and happily but little damaged by corrosion. The Hungarian exhibits of the period of migration show clearly the eastern influence and the exhibition provides an insight into early Scandinavian art which is also intensely interesting.

An announcement of a show of Rembrandt etchings is always fraught with interest and that now on view at The Fine Art Galleries in New Bond Street does not disappoint anticipation. This exhibition contains a magnificent impression of "The Three Crosses," of which as many as four different states were developed by the artist. This fourth state, unlike other instances in which the plate was probably modified by hands other than those of the originator, is undoubtedly Rembrandt's final decision as to the su-

**"WALLACHIAN TRANSPORT"**

Recently acquired from the Newhouse Galleries of New York and St. Louis by an important California collector.

By ADOLPH SCHREYER

preme effectiveness of which the composition is capable. Another plate of outstanding quality is that of "The Death of the Virgin," a genuinely inspired version of the theme.

Enthusiasts who visit the Independent Gallery in Grafton Street,

may regret to find that the French paintings of the XIXth and XXth centuries which it contains are on loan and not to be acquired. For the show contains a great number of real gems, and if they serve to stimulate interest in their painters on the part of those hitherto unacquainted with their

merits, it will have recompensed Mr. Percy Moore Turner for the work incidental upon bringing so many small masterpieces together. Incidentally, too, at a time when the press becomes vocal on the point of the trek to America of our old masters, it is salutary quietly to contemplate the wealth

of newer art that is being acquired by such wise collectors and knowledgeable connoisseurs at home as Mr. Samuel Courtauld, Lord Ivor Spencer Churchill, Mr. Maynard Keynes and Sir Michael Sadler. But perhaps the most entrancing canvas of all is one that belongs to Mr. Turner's private collection, Gauguin's "Le Compotier Bleu," a work which was seen in New York last year, when it was exhibited at the Museum of Modern Art. Another phase of the same painter's art is to be seen in his "Paysage Breton," lent by the Earl of Sandwich, a work which has a charm quite other than that which we associate with his more exotic period. Cezanne's "Les Baigneuses" gives us still another study for the larger version and Van Gogh's "Coin de Verger" shows us this painter's art at its very apex. Such an exhibition compensates us amply for the quantity of "backwash" exhibitions that have cropped up so indefatigably during the last few years.

When an owner deposits a work of art on loan at a public gallery, there is always a reasonable hope that the loan may in course of time develop into a gift. This is the state of mind inspired by the Portrait of The Duke of Wellington, loaned to The National Portrait Gallery by the Duke of Leeds. It is by Goya, to whom the commander sat after the Battle of Salamanca in 1812. Hitherto our ownership has been restricted to a drawing made for the oil by Goya, now in the British Museum. It is a brilliant piece of work, though perhaps less arresting

(Continued on page 17)



"The Holy Family" by Sodoma, 1477-1545.
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LONDON LETTER

(Continued from page 16)

than is the case when Goya has been treating of the Spanish types that he understood more fully.

A collection, that would probably have never come into the open market were it not for heavy taxation, is that of War Medals collected by the late Lord Cheylesmore and for many years loaned by him to the Royal United Service Institution at Whitehall. It will take four days to disperse this large collection, which is unique for its range and for its historic interest. A great many of the medals have curious stories attached to them which for the specialist in medals adds greatly to their attractions.

The season is winding up with a great rush of exhibitions of all kinds. At the Fine Art Society in New Bond Street we find three or four running consecutively. Of these the show of Miss Gwendolen Parnell's pottery is particularly arresting. This accomplished potter grows more and more versatile, her technique finer, her modeling ever more delicate.

Another attractive exhibition at this gallery is one of flower pieces by Carl Hampel. His work avoids that fussiness which is too often the bane of the modern flower-painting. His color is fearless and pure and his painting of lustre jugs and pottery bowls is indicative of a nice feeling for textures and materials.

At The Greatorix Galleries, Charles W. Cain is demonstrating once more his ability to convey in black and white the color and blinding sunshine of Mesopotamia, India and Burmah. His second Burmah set contains some specially fine work; there are subtle

touches in his studies of animals and landscape which proclaim him the interpreter par excellence of certain phases of Eastern life. When he deals with architecture his treatment of the great splashes of shadow cast by the Oriental sun, is refreshing in its appreciation.

An Argentine painter, who was once a dock laborer, Benito Quinquela Martin, is showing at The Burlington Galleries, Burlington Gardens, some effective canvases dealing mostly with life around docks and wharves. His work has a certain force and directness, but it also has the unrest that goes with the noise and clatter of dockside activity. Perhaps this is as it should be, but one wonders whether the reaction on the beholder should be as disturbing as that of the actual scenes that he portrays. The color is possibly deliberately, hot, the compositions crowded. That Senor Martin has a message to deliver, is obvious. But at present it is being delivered with somewhat of over-emphasis. Perhaps it would be more impressive were the tone a trifle less strident.

Those who are anxious to study Renoir comprehensively will find their task simplified greatly by a visit to the Reid and Lefevre Gallery in King Street, St. James's, where he is represented in conjunction with a number of the Post-Impressionist School. Time only serves to emphasize more and more clearly the important place occupied by Renoir in the development of French painting. The consummate mastery of his figure treatment, the luminosity of his backgrounds, the clarity of his atmosphere, all proclaim his greatness. One is often surprised to note the old-fashioned costumes, so eminently up-to-date is the treatment. Interesting, too is the seurat "Andromede" in the manner of Ingres, an extraordinarily able essay in a style that one does not associate with him. And the Cézanne "Portrait d'homme" is in itself sufficiently important to alone make a visit to this unusually stimulating exhibition well worth while. Also there is a Toulouse Lautrec, which is a fine example of that artist's style.

ST. GAUDENS SELECTS GERMAN PAINTINGS

BERLIN.—Mr. Saint-Gaudens, director of Fine Arts at the Carnegie Institute, who is now in Europe assembling paintings for the Twenty-ninth International accorded me an interview during his stay in Berlin. It was gratifying to hear from him that the exhibitions which he visited in Germany have impressed him as being very well arranged, and he observed them to be patronized by general respect and interest for the output of contemporary artists. In contrast to the somewhat chaotic state a couple of years ago, conditions in the field of contemporary art appear to have settled down and become less excited. A tendency to improve the method of expression becomes evident in most of the works which Mr. Saint-Gaudens has seen in Germany—painters have learned to transcribe their emotions into painting in a manner which is clear and more comprehensible than it used to be. The painter today creates out of his imagination and, in order to convey his feelings, he needs a language which the beholder is able to understand. On the whole Mr. Saint-Gaudens found German artists very well equipped to express what beats and lives in their hearts, and their honesty and sincerity cannot be doubted. The newness and freshness of their inspiration have not suffered from this greater ability which is based on thorough knowledge of the craft and on the actual observation of principles resulting from accumulated experience. Through this development an approach between American and German art of today has taken place in so far as the two are engaged in a converging movement: America draws away from traditionalism, while in Germany the wildness of post-war conditions undergoes a healthy process of clarification. It is plain that increased understanding between the two nations in matters artistic is hereby bound to result.

The group of paintings which Mr. Saint-Gaudens has chosen this year in Germany for the Twenty-ninth International includes works which range from Impressionism to modernistic art, hence provides a survey of what is being done from the right to the

left wing. Besides works by the veteran painter Max Liebermann, founder and chief representative of Impressionism in Germany, the following artists are represented: Kokoschka, Hofer, Nolde, Schmidt-Rottluff, Otto Müller, Franck, Jaekel, Heckendorff, Kaus, and Walter.—F. T.D.

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ITALIAN LETTER

Italian Art in Venice Biennial
Clark Praises Biennial

By K. R. STEEGE

Since the Venice Biennial of two years ago displeased many persons by its large group of ultra-modern art, it is interesting to read the following statement of Signor Antonio Maraini, the principal organizer of both the 1928 and the 1930 showings.

"The Seventeenth Biennial, representing work from Tito to Modigliani, remains faithful to its program of impartiality towards the best contemporary work and is probably more complete than any other previous exhibition. This time none of the rooms have been used for retrospective showings, except those devoted to artists of the present century."

After a visit to the Italian exhibits one is inclined to believe that the paintings and sculpture on view really do represent present day artistic expression in Italy in its various forms. It is not the fault of the organizers of the show that many of the pictures seem the result of metaphysical and abstract experiments, or that others make a monotonous impression. However, genuine interest is aroused by works conceived in a more liberal spirit or by paintings and sculpture of notable originality.

The group of painters who belong to the "Appels d'Italie" society includes such men as Mario Tozzi and Walde-mar George. They announce a return to the Italian aesthetic tradition, a renunciation of refined or barbaric eclecticism, although the productions of the group do not reveal a very strict adherence to their theories. Neither the paintings of Massimo Campigli or those of his Italian and foreign colleagues resident in Paris reveal much

of the true classical spirit, although the latter contingent are said to carry reproductions of Raphael, Leonardo and Massaccio about in their pockets as evidence of their high purpose.

Although the absence of retrospective exhibits robs the exhibition of some restful zones of repose and is therefore considered disadvantageous by many, the section devoted to works done for various prize competitions is a new and highly promising feature. For the first time the subjects of these paintings deal with the political, social and industrial life of contemporary Italy. Nearly all, despite an inevitable quota of mediocrity or pretentiousness, reveal a courageous striving towards real significance, an interest in subjects reflecting present day events and characters. Among these may be mentioned canvases by l'Amato, Nomellini, Tommaso Cas-cella, Primo Conti, del Martens, dei Marzocchi, Privato and Rizzo and portraits of prominent men in the fields of art, science and letters by Milesi, Peyron, Michele Cascella, Bucci and Caderin.

Modern tendencies are concentrated in a series of rooms to the right of the entrance of the building, while the artists who have chosen a more moderate style are found in the galleries to the left, dominated by the rich exhibit of the Venetian painter, Ettore Tito. Towards the back of the building may be found the work of the futurists.

Many well known artists show pleasing and interesting canvases. In this large group one may mention the especially fine contributions of Casorati, Pozzi, Carra, Sartorio, Funi, Oppo, the two Ciardi, the old, but powerful Mancini and Cadorin. Among the Tuscan painters are such men as the two Nomellini, Achille Lega, Primo Conti, Piccinelli, Polloni, Arturo Checchini and Galileo Chini. Interesting work in black and white has been sent in by Mazzoni Zarini, Tosehi, Chiostrini and Sanniniatelli, while the sculpture in-

cludes characteristic creations in bronze, marble and other media by Romano Romanelli, Giovannini, Ceccarelli and Signor Maraini, who lives in Florence, although not a native Tuscan.

One of the most interesting rooms is that dedicated to Amadeo Modigliani, which is not only one of the principal attractions of the Exposition, but a lively center for discussion. This artist's death seems to have done much to quiet the carping criticisms which used to meet his work, and now noted collectors vie to secure his portraits at high prices.

* * *

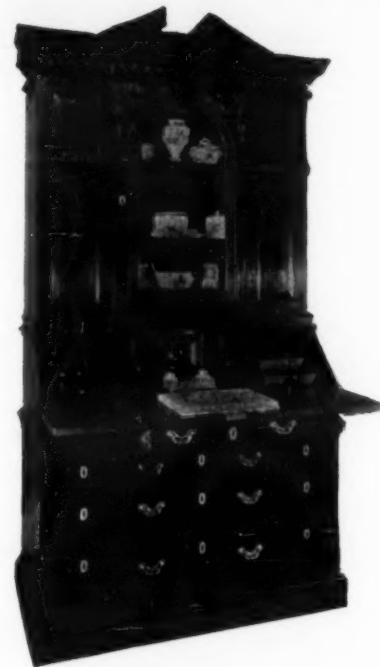
Mr. Walter L. Clark, president of the Grand Central Art Galleries and commissioner for the arrangement of the Pavilion of the United States, expressed to the President of the Exposition, before returning to New York, his profound admiration for the organization and order of the Biennial. Mr. Clark, whose extensive activities in America have thoroughly acquainted him with the difficulties besetting such undertakings, has declared that the results obtained by Signor Maraini exceed expectations. This is the first time that Mr. Clark has visited the Biennial and he was particularly impressed by the beauty of the gardens, the disposition of the pavilions and the dignity of the surroundings—all important factors in the unusual atmosphere of the Exposition. The Venice Biennial, he stated, was in his opinion the most important show of art in Europe, the most complete in the world.

Mr. Clark also said that the small collection of pictures in the American pavilion was selected by a committee representing all the art tendencies in the United States and that while it was impossible to please everyone, an attempt had been made to give even those unfamiliar with current American productions an excellent survey of the work of all schools.

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Duveen Buys Dreyfus Italian Renaissance Art

(Continued from page 3)

Verrocchio, Mino da Fiesole, Rossellino and Luca and Andrea della Robbia. A terra cotta bust of Giovanna Tornabuoni in the collection has been ascribed by art critics to Leonardo da Vinci.

Among the painters represented are Francesco Cossa, Ghirlandajo, Fra Filippo Lippi, Filippino Lippi, Giovanni Bellini and Neroccio, and among the bronze founders are Donatello, Desiderio, Bertoldo, Bellano and Andrea Riccio of Padua.

Especially important in the collection is the series of medals and plaques, including examples by Pisello, Matteo de Pasti, Nicolo Spinelli, Sperandio, Caradasso, Pastorino.

Gustave Dreyfus, who founded the collection, was born in 1837. At the age of 34, in the aftermath of the Franco-Prussian War, he formed the nucleus of the collection by acquiring the most important pieces of the then famous collection of Charles Timbal, a French art critic. From 1871 until his death in 1914 Dreyfus labored unceasingly toward the improvement of his collection. For fifty years the collection remained in the private apartment of Gustave Dreyfus near the Parc Monceau in Paris, and during that time was a centre of attraction to art connoisseurs.

Among the most important objects in the collection is Desiderio's marble bust of "The Boy Christ," of which the late Dr. Bode wrote: "Its vivid individuality, incomparable freshness and charm of childhood, pre-eminent among the master's works; its easy pose, the admirable flesh-modeling, the speaking lips, etc., is the language of Desiderio we have learned to understand in his monuments."

Desiderio's art is further seen in three marble bas-reliefs, two of which represent "The Madonna and Child" and the third "The Infant Christ With the Infant St. John." In the first the Madonna is represented at full length, seated, in profile, and supporting the Child as He clings to her. Traces of gold are still seen in the halos, the hair and the borders of the garments. In the second the Madonna is represented in a natural and happy mood, while the Child attempts to take a tiny jewel from her hand; behind them are two infant angels, one of whom is bearing a basket of fruit. A sculptured framework encloses the composition. In the third work the two children are seen in conversation, facing each other.

By Verrocchio, the Florentine contemporary of Leonardo, is the white marble "Bust of a Lady," representing Princess Medea, daughter of Bartolommeo Colleoni, the celebrated condottiere of Bergamo, which Dr. Bode, judging by the mannered details of the costume, dated at 1475, the year in which Verrocchio made the relief portraits of Matthias Corvinus and his wife, now in the Berlin Museum.

Verrocchio is also represented in a polychrome bust of the youthful Giuliano de' Medici, showing to the full the sculptor's power of observation, and is also remarkable for the jewel-like carving of the details of the richly decorated breast plate worn by this young Florentine of the fifteenth century.

Another work by Verrocchio in the collection is a life-size statuette of a nude boy poised on a globe in the act of running. Dr. Bode said that this form of Verrocchio's expression of exuberant childhood has never been excelled in freshness and beauty.

The collection also includes the marble bust of the Princess Beatrice of Aragon, daughter of Ferdinand, King of Naples, by Francesco Laurana, which represents her as a girl a few years before her marriage, which took place in 1476. The Princess is portrayed glancing dreamily and discreetly downward, with an expression of reserve.

A terra-cotta bust in the collection, ascribed by critics to Leonardo da Vinci, portrays Giovanna Tornabuoni, whom Ghirlandajo painted in several frescoes and in a portrait which Duveen Brothers sold to the late J. P. Morgan. The bust represents Giovanna as younger than in the Morgan portrait and is believed to have been executed in 1483, when she was still called Giovanna Albiza. Masses of undulating hair frame her oval face.

Donatello is represented by a polychrome bust of a young man with flowing curls, probably St. John the Baptist, a work of the master's mature years. Donatello's influence is observable in two full-length marble figure reliefs by M. Mino da Fiesole, representing charity and faith, originally forming part of the monument to Cardinal d'Estoutville in Santa

Maria Maggiore in Rome. Each figure is set in a niche with a shell-shaped canopy, and each is a graceful and youthful woman wearing a classic costume.

Another characteristic marble relief by Mino is a large plaque upon which is carved the Madonna seated in a chair, supporting the Christ Child upon her lap, while He reads from a small scroll which He holds in His hands.

Two of the Renaissance sculptures in the collection are not of Italian origin. They are terra-cotta busts of Philip the Handsome of Burgundy and his wife Johanna, by a master of the French-Burgundian school of the late fifteenth century, long in the Hugueter collection at Ghent. Dr. Bode said of these portraits that their outstanding quality is their vivid and highly

individual conception and their free masterly rendering of form.

It is thought that these portrait busts were executed soon after the Prince's marriage to the daughter of Ferdinand and Isabella at the age of 18. He and his wife are represented as still quite young.

Among the plaques is a large circular work by Donatello representing "The Madonna and Child With Angels."

Bertoldo di Giovanni, one of Donatello's disciples, whom Lorenzo de' Medici appointed director of the great school of art in Florence, is represented by an unusually large plaque representing "St. Jerome in the Wilderness." There are also various plaques by Verrocchio. One of the outstanding works by the Paduan artist, Andrea Riccio, is "The Entomb-

ment of Christ." Another plaque by the same artist is an "Allegory of the Humanistic Virtues."

Among the paintings are two profile portraits by Francesco Cossa, representing Giovanni Bentivoglio, tyrant of Bologna, and his wife, Ginevra, daughter of Alessandro Sforza, Duke of Milan. There is also a profile "Portrait of a Florentine Lady" by Ghirlandajo. There is also a profile portrait of a boy by Giovanni Bellini, which belonged at one time to the connoisseur Otto Mündler.

Another of the paintings, by the Siennese master Neroccio, is a full-length figure of Claudia Quinta. Fra Filippo Lippi is also represented by a portrait of the Virgi. Another of the paintings is by Francesco Pesellino, one of the founders of the Florentine school.

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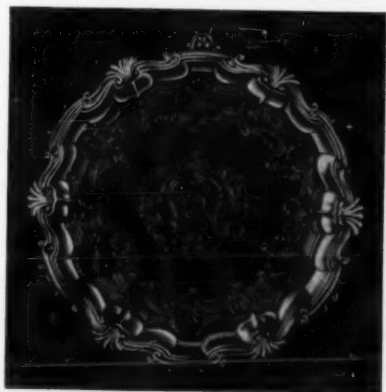
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"Golden Age" Over, Detroit Correspondent in Paris Declares

By RUSSELL BARNES

(Staff Correspondent of The Detroit News)

PARIS.—Another golden age in art is over. Possibly not a golden age in the same sense as the periods in the past in which Greek, Italian and French painters flowered magnificently. But a golden age in the literal sense of the phrase—an age in which a man clever with a brush, and in dramatizing himself before the public could turn his portraits, landscapes and still-lives into automobiles, luxurious living and working quarters and bank accounts that would rival those of a successful bootlegger or racketeer.

It is doubtful whether, in the long history of art, painters have ever before been able to collect such rich rewards for their work as during the last ten years.

But the golden age is now over. The return to stable currency in most countries, the Wall street crash with its sympathetic collapses on all stock exchanges, general business depression, and lately the discovery of mass production of forged copies of old and modern masters in France, have killed the art business for the moment, and brought values of art objects tumbling down like stock prices in the slump last November.

In fact, the collapse of art values, and the absence of any strong buyer demand, parallels closely what happened and is happening in the stock market.

And the artists are in the same position as the speculators who were wealthy before the crash came, then found themselves wiped out, and have had to readjust themselves to realities, and go back to work.

Buying pictures and buying stocks are essentially different. A picture is supposed to be purchased because the buyer thinks it beautiful, and it gives him a spiritual stimulus, whereas, a share of stock is merely evidence of partial ownership of a business. But the same spirit has been manifested markedly in both picture and stock buying during the last decade.

There has been the same desire to select pictures as stocks, not on the basis of beauty or spiritual effect on the buyer, but in the expectation that they will increase rapidly in value. Tips on artists have been passed around the same as on stocks.

"Buy Matisse, Picasso, Derain, Segonzak," or any one of a hundred others, the tipsters have advised. "The dealers are cornering his pictures. They will be worth as much as Leonardo da Vinci's some day."

And the dealers have behaved the very same way as the stock brokers. By "bulling" the picture market they

forced values of old and modern masters far above their natural levels. They did it by advertising, whispering tips and arranging fake sales, in which the dealer himself, or his confederates, would buy back his own pictures at steadily increasing prices, thus establishing fictitious values. Of course, the lambs were begging to be sheared. The buying public was speculatively minded.

But the dealers probably did their best work in the production end. It is impossible to sell art objects that are not available to sell. If you don't have any, get some, has been the dealers' motto.

The great art treasures of the world, as is generally known, are locked up in the national museums and private collections, and have been for years. Once in a great while one will come out of a private collection, but only rarely, and then usually the sale has been arranged and consummated before the world knows about it. Still more infrequently, one will turn up in somebody's garret or cellar, or be dug from the ground, in the case of a statue. But, generally speaking, there are few first class old art treasures on the market.

But the dealers have had to have something to sell. So they have scraped up the inferior works of the masters, and the works of second-raters. It made no difference that the pictures happened to be youthful studies, unsuccessful experiments, or ruins of works damaged by time or weather. Just so the canvases bore famous signatures, or could be attributed to noted masters, they were palmed off as genuine works of art. There have been pictures sold in the United States during recent years for prices running into the hundreds of thousands of dollars that as genuine works of art are not worth as many cents. Their only value is their rarity, the same as a postage stamp.

As one school of art, or the supply of one artist's work, has been closed out, the dealers have automatically moved down to the next level, the quality getting poorer all the time.

Not all dealers have featured old masters, although this has been the biggest share of the American business. Most Americans think that painting is an art that died four or five centuries ago. In Europe, and to some extent in the United States, there has been fevered speculation in modern painters. And for reason, for big fortunes have been made in the moderns. Anybody who bought Cezannes, Matisses, Picasses and a few others 10 to 20 years ago has taken huge profits. Values have increased phenomenally. Some of the moderns are now worth as much, or were until the slump

(Continued on page 21)

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"Golden Age" Is Over In Paris

(Continued from page 20)

started, as all but the finest old masters.

There has been a tremendous business in the moderns in Europe, particularly in countries like Germany, where the future has appeared doubtful economically. Many investors have preferred to put their money into French modern masters, where values seemed solid, and the chances for big future profits promising, rather than stocks or bonds which might depreciate.

The result of this situation is that dealers have been fighting for the works of recognized artists, and out-bidding each other to get them. Many painters are under exclusive contract to dealers to produce so many pictures a year.

Painters have been earning large incomes, driving big automobiles, and living in fine quarters in Paris and the South of France. Not all of them, but all who have arrived. Not for them the hardships and deprivations of the old school.

But that golden age is over for most of the moderns. The stock exchange crashes and business depression have chilled the speculative fever.

Added to these blows have been the succession of art scandals that have broken in Paris. After the Millet exposure, in which it was brought out that the grandson of the great Barbizon master, in collaboration with Paul Cazot, a genius of copying, had marketed hundreds, and possibly thousands, of faked paintings, came the Picasso incident, in which it was exposed that speculators went to Barcelona and bought infantile drawings of the modern master; the Watteau episode, in which the Louvre discovered that two pictures it bought for Watteaus were not by that artist at all; the prosecution by Othen Friesz, the French modern, of two minor painters for forging his works and a number of other similar scandals.

But the golden age is now over, for the time being, at least. The great Paris galleries, center of the world art business, are practically deserted.

Of course, this collapse is hard on the artists physically, but it is probably better for art. There has been too much mass production of formula pictures just because they would sell readily. Why experiment or try to increase effectiveness when the product would sell as it was?

It seems to be a natural law that when an artist becomes rich his art suffers. Some of them, of course, have fought off the debilitating effects, and have kept themselves at work humbly trying to solve the mysteries of design and color, but usually when money comes in the door, art goes out the window.

Possibly the passing of the golden age financially will mean the opening of a golden age artistically.

Metropolitan and St. Louis Museums Share Ballard Gift

Mr. James F. Ballard of St. Louis has just announced an additional gift of rugs to the Metropolitan and St. Louis Museums, both of which have already benefited by his generosity. The latest gift divides the former V. D. Cliff collection which Mr. Ballard purchased recently. Although Mr.

Ballard had announced his retirement from the collecting field he could not bear to see the Cliff collection, which he had long admired, scattered and therefore seized the opportunity offered him to purchase it.

Mr. Ballard has been one of the most ardent and venturesome rug collectors and has travelled more than 500,000 miles in search of fine exam-

ples. His gifts to the Metropolitan and St. Louis Museums have an estimated value of nearly \$1,000,000, exclusive of his latest donation. In addition to his gifts Mr. Ballard has arranged many travelling exhibitions, shown in museums throughout the country.

The Cliff collection contains about one hundred rugs representative of the most famous weaves. One of the rarest examples is a Damascus rug of the XVth century which Mr. Ballard appraised at \$15,000. He has declined to divulge the cost to him of the entire collection.

Mr. Ballard has been seriously ill in New York but is recovering rapidly.

FLECHTHEIM SHOWS FRENCH ART

BERLIN.—The Summer Exhibitions of the Flechtheim Galleries in Berlin and Dueseldorf begin the 1st of July, the first with works of Renoir from his son's collection, Matisse, Munch, Rouault, Derain and Hofer, with bronzes by Maillol, Kolbe, Lehmbruck and drawings by Degas, Rodin and Seurat. The August Exhibition will show Picasso, Braque and Paul Klee.

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HUNTINGTON ART TO BE CATALOGUED

SAN MARINO.—Mr. C. H. Collins Baker, Surveyor of the King's Pictures and Keeper and Secretary of the National Gallery in London, has come to San Marino upon the invitation of the Trustees of the Henry E. Huntington Library and Art Gallery, to prepare for publication a catalogue of the British paintings in the art collections.

An important service, though not generally recognized, is being rendered by the Huntington Library in the improvement of international relations, and especially between England and the United States. Scholarship, like art, makes little of national distinctions. The work of a scholar or of an artist, if it is worthy of recognition, is generally appreciated by his fellows everywhere, even though their respective countries may have divergent, or even antagonistic, commercial or economic interests.

A great deal has been said and written of the regret, and even resentment in England and Europe over the literary and art treasures that have been coming to the United States. The transfer is simply one of the incidents of changing conditions—in this case, primarily the result of the growing commercial and financial importance of America. The Huntington Library is a "research library." Owing to the rarity of its material, it is attracting scholars from all over the United States and from England and the Continent as well. But for every scholar that comes to work at the Huntington Library, scores of persons come to see the exhibitions of literary and art treasures. To the average person some concrete object, such as a book, a manuscript, and above all a picture, means much more than any amount of reading in his effort to visualize the life of another people and of another time.

While the library, with its extraordinary collection of books and manuscripts, is perhaps the more important feature of Mr. Huntington's great gift, the collection of British portraits of the XVIIIth century is much better known to the great majority of the people. These portraits, over forty in number, include what are commonly regarded as the masterpieces of Sir Joshua Reynolds, Thomas Gainsborough, and Sir Thomas Lawrence, with almost equally famous pictures by Sir Henry Raeburn, George Romney, and John Hoppner. These are the things that most visitors wish first to see, and through them they obtain some idea of one very important phase of the life and civilization that have had so important an influence upon our own.

It is these British portraits together with a number of figure groups and landscapes that Mr. Baker has come to catalogue; and when the catalogue is prepared for publication, Sir Charles Holmes, the former Director of the National Gallery, will write the Introduction. The Trustees have long had in mind the preparation of this catalogue, and after considering all possibilities they have invited Mr. Collins Baker and Sir Charles Holmes to prepare it, believing that they have thus secured the very best persons to make a catalogue worthy of this remarkable collection of paintings. Besides having a distinguished position, Mr. Baker has made a reputation for himself in cataloguing various collections. He has previously catalogued in the United States the collection of the Ann Mary Brown Museum of Providence, Rhode Island, and the Frick Collection in New York.

SCOTLAND BUYS BOURDELLE BRONZE

EDINBURGH.—The large bronze statue by Emile-Antoine Bourdelle called "La Vierge d'Alsace" has been purchased for the Scottish National Gallery at Edinburgh. It was recently to be seen at the Leicester Galleries, London, and is now in the Bourdelle Exhibition in the Manchester City Art Gallery. The huge stone figure of which this is a bronze version stands in a commanding position at Niederbruck, in the Vosges. It was cut between 1920 and 1922, and is of the thousands of memorials that the Great War called into being, one of the few that can be termed masterpieces.

The purchase for Scotland of the bronze version, which itself is over life-size, should do something towards a fuller recognition of the genius of a sculptor whose reputation seems in this country to have been swamped by that of Rodin.

Knoedler Made Commander of Legion of Honor

PARIS. — Roland Knoedler, widely known in international art circles, has been made commander in the Legion of Honor.

In honor of the occasion a reception, attended by many men and women prominent in art circles, was held in the Knoedler Galleries, place Vendôme.

UNIVERSITY MUSEUM SEEKS MAYAN ART

PHILADELPHIA. — Horace H. F. Jayne, director of the University of Pennsylvania museum, has announced that the museum has been granted permission by the government of Guatemala to excavate the ruins of Piedras Negras, a deserted city of the once great Maya empire.

Piedras Negras is in Northwestern Guatemala, on the Usumacinta River, the natural boundary between Mexico and Guatemala.



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Masterpieces of Flemish School Shown in Antwerp

PARIS.—The exhibition of Flemish art inaugurated last month by the King of the Belgians in one of the buildings of the Antwerp Exhibition is certainly the most important ever organized in Belgium, the *Daily Mail*, Paris, reports. It completes the cycle of important art exhibitions that we have followed with the greatest interest for the past 32 years, namely: The Van Dyck Exhibition at Antwerp in 1899; the Flemish Primitives at Bruges in 1902; the retrospective exhibition of Walloon art at Liège in 1904; ancient Brussels art in 1905; the Golden Fleece at Bruges in 1907; Belgium art of the XVIIIth century at Brussels in 1910; and the Rubens exhibition at Antwerp in 1927.

The present exhibition has brought together treasures of Flemish art from the XVth to the XVIIIth centuries. M. Paul Lambotte, general commissioner of the exhibition, who also organized the exhibition of Flemish art in London about two years ago, had taken particular care not to repeat himself. A number of works seen in London are not being shown at Antwerp, while one may see many pictures at Antwerp that were not shown in London.

This exhibition, as M. Cornette, director of the Antwerp Museum, and one of the organizers of the present exhibition remarked, required two years of hard work. It was necessary to bring the pictures shown from all parts of the world. Considering the price of insurance, the pictures shown may be valued at about £3,200,000. It has been the aim of the orga-

nizers, as may be noted, not so much to bring together a great number of works, as to make a selection of authentic masterpieces most representative of Flemish art. One only needs to glance at the exhibition to see that this goal has been fully attained.

It is thus that the eyes of the visitor can gaze upon three hundred striking masterpieces. Here we have the Primitives overflowing with religious fervor and admirable in finish; there Rubens and his school in a burst of vigor and healthy color; and there Van Dyck in all his supreme elegance. Never before has the task of a critic seemed so difficult. How indeed can one give an idea of all these marvels in a few lines of print? It is only possible to indicate several outstanding points.

An important place has naturally been given to the Primitives, and the room reserved for Memlinc will give the visitor the purest joy. The organizers have avoided showing Memlinc's reliquary of Saint Ursule, or Van Eyck's Polyptych, which may be seen in the neighboring cities of Bruges and Ghent. They have, however, shown less well-known works by these artists, which was much more difficult. Thus one may see the great Bethsabée by Memlinc; his Madonna from Florence; his story of the Passion, an important work from Turin, a portrait of whose donor may be seen at the Brussels Museum; and the Virgin from the Goldsmith Collection in London.

Among the extremely rare works of masters of this epoch may be cited "Cène," a large picture by Juste de Gand dating from about 1460, the

most important known picture by this artist, lent by the Urbino Museum; and two small panels by Broederlam from the Mayer Van der Bergh collection.

Another very rare picture is one of the seven known pictures representing the life of Saint Dymphne, the one of the saint leaving Antwerp with a curious view of the city in the background, by C. Van der Weyden, nephew of Roger Van der Weyden. This picture belongs to Baron Van der Elst, the fortunate owner of the entire series.

In the same room may be seen a triptych by Gérard David, "Nativity," with a portrait of the donor; the children of King Christian of Denmark by Mabuse (Earl Radnor, London); "Head of a Saint," by Petrus Christus; "The Stigmata of St. Francis," by Jean Van Eyck, from the Turin Museum; "Virgin and Child" by Dirk Bouts, and the "Princess of Savoy" by Flemalle, from the Ellis collection at Washington.

One of the most beautiful pictures of the series is that of "St. Luke painting the portrait of the Virgin" by Roger Van der Weyden, from the Madrid Pinacothèque, the figures of which are admirable for their veracity and naturalness, while the landscape is replete with a depth of enveloping charm. A very rare master is the mysterious artist whom the Spaniards had named Juan de Flandès (John of Flanders).

The Louvre has sent "The Samaritan," a small picture by this master. Fifteen other known works by this artist belong to the King of Spain, and have been promised for the exhibition, where we hope to see them soon.

An entire series of works by Breughel occupies two rooms. These pictures have been lent by Vienna, Darmstadt, Rome and Antwerp. One must not forget furthermore among the many precious works "The Four

Seasons" by Grimer, the Antwerp master; the "Martyred Christ" by Hieronymus Bosch; the "Ecce Homo," by Quentin Metsys; and a portrait by Michel Coexle.

It was but natural to reserve a place of honor for Rubens in the great centre hall, for he was in fact, an outstanding Antwerp figure, who occupied his entire century by the strength of his personality, which shone forth throughout the world.

The organizers have done admirably well in solving the problem before them by showing his varied genius in several choice works. One cannot help but wax enthusiastic over his portrait from the Vienna Museum; his Romulus and Remus from Rome; his four philosophers from the Pitti Museum, so admirable in expression; the graceful and seductive portraits of Helene Fourment from the Louvre Museum and that from The Hague; and the entire series of brilliant sketches from the Philippon and Willems collections, and from the Museums of Tournai and Turin.

It may be noted in passing, how carefully all these pictures have been presented. All of Rubens' pictures are shown against a red background, while those of the Primitives have been given a grey background.

Van Dyck is also well represented with portraits of the two Stuart brothers from the collection of Lady Louis Mountbatten, as well as by a series of other portraits and subjects. Jordaens approaches Rubens with a masterpiece like "The Ferry," of which one may see two versions at the exhibition. Pictures by Tenier, Brouwer, particularly the fine landscape from the Seymour Maynard collection, one of the many works lent by England; those by Floris, Seghers, Sustermans, and Valckenborg merit more than a rapid enumeration.

This admirable exhibition also contains a very fine series of sculptures and pieces of decorative art.

DAUMIER DRAWING BRINGS 71,500 FR.

PARIS.—At the Hotel Drouot on June 14th Me. Alph. Bellier conducted the sale of a remarkable ensemble of modern paintings, water-colors, pastels and sculptures by greatly appreciated artists. "L'Argument," water-color by Daumier, fell to the bid of 61,000fr.; "La Maman," by the same artist, fetched 53,000fr., and "Les Deux Avocats," wash drawing, by Daumier, 71,500fr. Other notable pieces were: a pastel by Derain, "Le Village," which reached 25,500fr.; bust in hard stone, "Figure," by Modigliani, and the following paintings: "Figure," by Derain, 21,800fr.; "Environ de Pontoise," by Pissarro, 40,000fr.; "La Collation dans le Jardin," by Vuillard, 45,000fr.; "Buste de Femme," by Ingres, 55,000 fr.

There was also an interesting collection of water-colors, drawings, paintings and old and modern prints, which was conducted by Mes. Lair-Dubreuil and Giard—the latter holding the gavel, assisted by M. Callac. The following are among the prices: a red chalk drawing of Christ before Pilate, by Jordaens, 3,150fr.; a frontispiece for "Un Document sur l'Impulsion d'Almer," by Jean de Tinan, drawn by Rops, 4,020fr., and the following prints: "Chez l'Huissier," by Forain, 1,550fr.; "L'Education fait tout," by N. de Launay, after Fragonard, a very rare proof, 1,980fr.; "Café Montmartrois," by Heintzelmann, 1,900fr.; "Tourelle rue de la Tixeranderie," by Meyron, 2,050fr.

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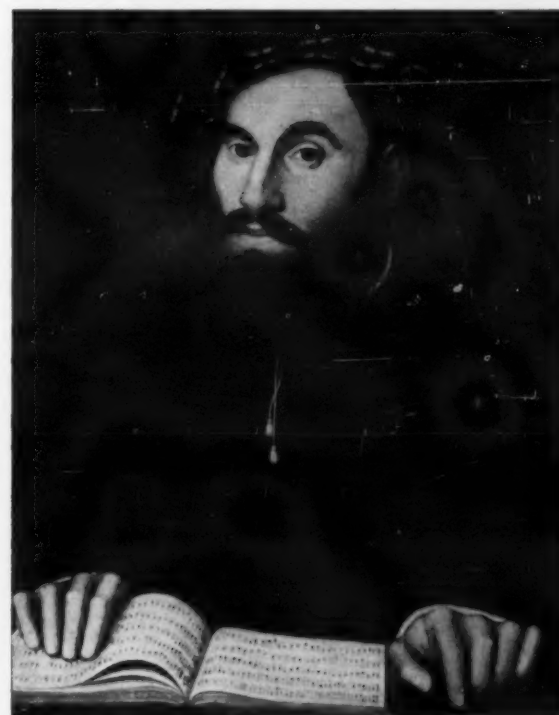
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Curzon Paintings to Be Sold At Christie's July 18th

LONDON.—After several applications during the last two or three months to the Court, before Mr. Justice Luxmoore, "in re the Curzon Settled Heirlooms and in re the Scarsdale Settled Heirlooms," a sale has been sanctioned and some thirty pictures will form part of Messrs. Christie's auction on July 18, *The Times* announces. As in similar cases, the object of the sale is to pay off the death duties, which are understood to amount to a very large sum. Viscount Scarsdale succeeded his uncle, the Marquess Curzon of Kedleston, in 1925.

The thirty pictures which are to be sold at Christie's only constitute a small selection from Kedleston, and a number of them were purchased by the late Marquess during the last quarter of a century. He added, for instance, the Reynolds group of Lady Dashwood and Child, Hoppner's portrait of Lady Waldegrave, Gainsborough's Lady Impey, Raeburn's portrait of Mrs. Blair, and others, all of which are now to be sold; and it may be added that everything which he added to the collection was of good quality.

The collection of pictures and statues at Kedleston, constituting part of the Scarsdale heirlooms, is one of the last of its kind in this country to remain undisturbed. The beginning of the collection dates back nearly two centuries. Most of the successive heads of the family—and none more so than the late peer—have rather prided themselves on their knowledge of the Old Masters, and their interest in the collection at Kedleston has always been keen, as various expert visitors have from time to time testified. Possibly the most valuable picture

included in the sale is Rembrandt's portrait of an old man with a thin white beard and grey hair, engraved by R. Houston in 1757 and at one time in the John Barnard collection (1761), whence it seems to have passed into the Curzon family. It is described in full in Bode, Hofstede de Groot, and elsewhere, and is reproduced in the *Klassiker der Kunst* volume on Rembrandt. The much larger picture, also attributed to Rembrandt in the old catalogue, "Daniel Interpreting to Nebuchadnezzar," 5½ feet square, is not now accepted as by that artist. It was one of Waagen's "chief inducements" to visit Kedleston Hall three-quarters of a century ago, and he frankly told the then owner that he regarded it as a masterpiece by Solomon de Koninck, an able follower of Rembrandt, and the then Lord Scarsdale "was glad to hear my opinion, as he himself had had some doubts on the subject, though the value of the picture was thereby considerably diminished." Waagen specially notes other pictures of the Flemish school (some of which do not appear in the old catalogue), Bernard Van Orley, the Virgin with the Infant Christ and other figures; Jan Matsys, the Virgin Kissing the Child, resembling in motive a picture by his father, Quentin Matsys, in the Berlin Museum; Jan Steen, a blind beggar and two other figures; Judocus de Momper, a rich mountainous country, "perhaps the finest work of the master," with figures and animals very happily introduced by Velvet Breughel; two Snyders pictures of dead animals and ducks pursued by a hawk, and others by Jan Fyt and Adrian Van Utrecht; only some of these have been selected for sale. Waagen specially mentions

and describes pictures by Nicolo del Abate, two by Annibal Caracci, and others by Guido, Guercino, Carlo Dolce, Domenichino, and "good pictures" by less familiar artists. Claude Lorraine's "The Tower on the Tiber"—it was exhibited at Manchester in 1857—is singled out for notice (and is one of those to be sold), as were also Nicholas Poussin's "Rinaldo holding his Shield to Armida as a Mirror," and a wood scene by Richard Wilson, "with gleams of light, of remarkable warmth and clearness."

Glancing through the older catalogues will reveal the presence at Kedleston of many portraits, family and otherwise, by early English artists and by foreign artists who worked in England. There are several attributed to Van Dyck, a portrait of Charles I., 40in. by 50in., a smaller one of the Duchess of Portsmouth, Sir Peter Rycourt, and one of Shakespeare—this last appears in the 1824 catalogue. Perhaps all the Van Dycks will need close inspection, especially the last, for Shakespeare died four years before Van Dyck's first brief visit to England. Attributions become less provocative in the cases of Lely and Kneller. The 1787 catalogue records two whole-lengths by Lely, but gives no names of the personages, but the other portraits by this artist include James, Duke of Ormond, Henry, Earl of St. Albans, and the Duchess of York; while Kneller is represented by Prince Rupert's daughter and the Countess of Dorchester. There is a copy by W. Hamilton after Mytens of the Countess of Dorset, governess to Princess Mary and the Duke of York, in an "extremely singular" dress, a large picture, 7ft. by 4ft., which adorned the state bed-chamber for generations. There are several family portraits by W. Hamilton, two are added in manuscript to the 1787 catalogue by Lord Scarsdale—the Hon. Henry Curzon and Mary Curzon, Countess of Dorset.



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GOOD PRICES FOR SILVER AT CHRISTIE'S

LONDON.—Some high prices were realized at Christie's on June 12th for old English silver, the property of the late Mr. George Bowdler Gips, the late Mrs. Rosalind Beardmore, and Major H. C. Fanshawe, and from various other sources. *The Times* reports. The day's total was £6,629.

A plain circular sugar-basin and cover, marked A. B., circa 1730, 8 oz. 14 dwt., sold to Mr. Jarvis at 1,450s. per oz.—£630 15s. Critics agree that this is an American piece. A Commonwealth silver-gilt porringer, cover, and stand, embossed and chased with borders of foliage and lobe-shaped ornaments, with scroll handles surmounted by busts, 43 oz. 18 dwt. (the porringer 5¼ in. diameter, the tazza-shaped stand, 11 in. diameter, 1655, maker's mark, A.M. monogram), fetched 690s. per oz.—£1,511 2s. 6d. (Mallett, of Bath). Other pieces were a Charles II. cup, with scroll handle and small spout to form a cream jug, engraved with a coat-of-arms, inscribed "The Gift of Mrs. Jane Polington," 1669, maker's mark, G.T. with mullet below in shaped shield, 3 oz. 8 dwt., at 460s. per oz.—£78 4s.; a Queen Anne cylindrical dredger, with scroll handle, reeded borders, and a rib round the centre, by R. Cooper, 1702, 3½ oz., at 300s. per oz.—£52 10s. (both bought by Crichton); a Charles II. sweetmeat dish, embossed with fruit and flowers, in beaded borders, and flat shell-shaped handles, 7¼ in. diameter, 1663, maker's mark, S.R. with cinquefoil below, 6 oz. 6 dwt., at 390s. per oz.—£122 17s. (S. H. Harris); a teapot of compressed spherical shape, engraved round the shoulder with foliage, etc., and with a shell on the spout, Guernsey, circa 1730, 12 oz. 12 dwt., at 270s. per oz.—£170 2s. (Jarvis); a William III. small porringer, embossed with a corded band and spiral fluting, and with twisted handles, 3 in. in diameter, 1700, 2 oz. 19 dwt., at 190s. per oz.—£28 0s. 6d. (Pope); an Irish cup and cover, embossed with vertical fluting, and engraved with a coat-of-arms, by David King, Dublin, 1704, 11½ in. high, 48 oz. 18 dwt., at 145s. per oz.—£354 10s. 6d. (Brest); and a Queen Anne octagonal tea-caddy and cover, by Hugh Roberts, 4 oz. 8 dwt., at 135s. per oz.—£29 14s. (Ayles).

BYRON'S 'THE WALTZ' SOLD FOR £800

LONDON.—In 1813 Byron, pretending to be a quiet country gentleman on a visit to town, wrote an apostrophic hymn to the newest dance, "The Waltz," lately "borne from Hamburg's port." It was duly published as by Horace Hornem, and in these jazz days very few copies are extant of a poem full of Byronic satire and wit; one of the mordant couplets being:

With the e'en clumsy cits attempt to bounce
And Cockneys practise what they can't pronounce.

At Sotheby's on June 18th, A. C. R. Carter reports in *The Daily Telegraph*, a rare survivor of this first edition, in an unbound, uncut, and unopened state, fetched £800 (Maggs). This is a sharp decline from the price of a first issue in the Kern sale last year,

£1,650, and again from the valuation, £1,500, put on another example on Feb. 14, 1929.

In the *Daily Telegraph* of May 22, reference was made to the manuscript on seventy-nine pages of Sir James Barrie's "Better Dead," the first book printed under his name. This attained £2,400, the purchaser's name being given as Mr. Drake. The professional buyer, Mr. Scheuer, gave £400 for another Barrie manuscript, a comedy, entitled "Bohemia," which was written about 1880 by the author while still a student at Edinburgh.

It was a great day for famous literary manuscripts, and the autograph of Kipling's poem, "The White Man's Burden," in six eight-line stanzas, was bought by Mr. W. Hill at £800. The sale included also one of the copies of Edward Orme's collection of British field sports, with the twenty finely-colored engravings from designs by S. Howitt and the set of twenty beautiful aquatints. This realized £500 (Mr. Gabriel Wells) and another sporting set, Alken's "National Sports of Great Britain," with fifty colored plates, issued in 1823, made £250.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

Arden Gallery, 400 Park Ave.—Exhibition of sculpture, garden furniture by Carroll French, pottery sculpture by Wharton Esherick and rugs and ceramics by H. Varnum Poor, to July 31st.

Art Center, 65 East 56th St.—Work by the New York Society of Craftsmen and Mexican Crafts, semi-permanent.

Babcock Art Galleries, 5 East 57th St.—Summer exhibition of paintings, watercolors and etchings by American artists.

Balzac Galleries, 102 East 57th St.—Modern paintings.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Exhibition of sculpture by contemporary artists, through the summer.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 55 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Currier and Ives prints.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of American paintings.

De Hauke Galleries, 3 East 51st St.—Modern paintings, watercolors and drawings by French artists, through the summer.

Demotte, Inc., 9 East 78th St.—Permanent exhibition of Romanesque, Gothic, Persian, Egyptian and Greek works of art.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art.

Downtown Gallery, 113 West 13th St.—Exhibition of important paintings and sculpture by modern artists, in the Daylight Gallery.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—General exhibition of modern American paintings.

Durand-Ruel Galleries, 12 East 57th St.—Summer exhibition of French paintings.

Ehrlich Galleries, 36 East 57th St.—Old masters.

Ferargil Galleries, 37 East 57th St.—Group of American paintings, etchings and sculpture, through the summer.

Fifty-sixth Street Galleries, 3 East 56th St.—Special exhibition of sculpture for house, garden and grounds, and exhibition of selected American and foreign paintings.

G. R. D. Gallery, 58 West 55th St.—Exhibition of modern paintings collected by Gladys R. Dick, during July and August.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Exhibition of paintings by American artists with a special group by Anthony Thieme.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Annual Founders' Exhibition, to November 1st.

Hackett Galleries, 9 East 57th St.—Summer exhibition of paintings by American, French and Irish artists, landscapes by Gerard J. Van Lerven and sculpture by Heinz Warneke, Boris Lovet-Lorski, Mario Korbel and Casky.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of paintings, watercolors and etchings by Arthur Briscoe, etchings by D. Y. Cameron and watercolors and etchings of yachts by Sodoburg.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Comprehensive exhibition of living American print makers, through the summer.

Keppel Galleries, 16 East 57th St.—Contemporary prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—American etchers.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Jan Kleykamp Galleries, 5 East 54th St.—Primitive negro art.

Knoedler Galleries, 14 East 57th St.—Special group of paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—American paintings.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver by American craftsmen and Lapparra of Paris, through the summer.

Macbeth Gallery, 15 East 57th St.—Summer exhibition of specially selected paintings by American artists, July through September.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2nd. Exhibition of Coptic and Egypto-Arabic textiles from the Museum collection and a loan exhibition of Fire-arms of the XV-XIXth centuries, through October 31st. European and American samplers of the XVIIIth through the XIXth century, continued through September 30th. Loan exhibition of Persian rugs of the so-called Polish type, through September 21st. Loan exhibition of Japanese sword furniture, through December 14th. Museum publications and material from the lending collections, through August 31st. Loan exhibition of Japanese peasant art, etchings by the Tiepolo family and prints (selected masterpieces) continued.

Milch Galleries, 108 West 57th St.—Exhibition of selected American paintings, through the summer.

Montross Gallery, 785 Fifth Avenue.—Contemporary painting and pottery by Varnum Poor.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Contemporary American watercolors and paintings.

Museum of French Art, 20-22 East 60th St.—Summer exhibition of objects from the permanent collections of the Museum especially the autographs of the Kings of France.

Museum of Modern Art, 730 Fifth Ave.—Retrospective exhibition of works in former Museum showings, to October 1st.

National Academy of Design, 215 West 57th St.—Annual members exhibition.

National Arts Club, 15 Gramercy Park.—Members' Annual Exhibition of small paintings, through the summer.

J. B. Neumann, New Art Circle, 9 East 57th St.—Mixed show of European and American moderns, through the summer.

The New York Historical Society, 76-77th Streets, Central Park West.—Exhibition of a selection of bookplates by American and foreign artists, with a special showing of the work of the late Sidney L. Smith, collected by Mrs. Bella C. Landauer, in the portrait room, to September 30th.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Portraits in Lithography, Room 321, until October. Exhibition of 50 books of the year by the American Institute of Graphic Arts. Room 112. The Print Room's annual exhibition of recent additions.

Newark Museum, 49 Washington Street, Newark, New Jersey.—Exhibition of early American and European wrought iron, through the summer.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIIth century.

Arthur U. Newton, 4 East 56th St.—XVIIIth century English portraits and sporting pictures.

O'Hana and O'Hana, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Antique and modern bronzes.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits of famous persons by well known sculptors.

Reinhardt Galleries, 720 Fifth Ave.—Paintings by old masters and modern French and American masters.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of paintings, drawings and watercolors by Gelman, Ravson, Seyfert and Van Konijnberg.

Rosenbach Galleries, 15 East 51st St.—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Sellgmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Sellgmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 43 East 57th St.—Summer exhibition of paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Porcelain, silver, paneled rooms, sporting prints.

Wehly Gallery, 794 Lexington Ave.—Miscellaneous drawings, watercolors and prints by modern artists, through the summer.

Wildenstein Galleries, 647 Fifth Ave.—Old and modern French masters.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of paintings, old and modern.

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£18,666 FOR FIRST BREITMEYER SALE

LONDON.—Messrs. Christie began on June 24th the four days' sale of the extensive collection of old Italian, French and English furniture, objects of art, and tapestry of the late Mr. L. Breitmeyer, of 11 Connaught Place and Rushton Hall, Kettering. The 117 lots fetched £18,666; the sale was continued on July 2 and 3 and again on July 10.

Nearly all the more important articles appearing in the sale on June 24th were described as "from Lord Grimthorpe's collection"; for Mr. Breitmeyer, a quarter of a century ago, followed Lord Grimthorpe in the occupation of 11 Connaught Place, and purchased from him a considerable portion of the furniture and effects at that residence. Among these were most of the fine tapestries, which contributed so materially to the day's total, *The Times* reports.

Two panels of early sixteenth century Flemish tapestry, 11½ ft. by 13½ ft., woven with historical subjects with figures wearing rich costumes, started at 1,000 guineas and fell at 7,000 guineas, to Messrs. Spink, with Mr. L. Harris as the underbidder. Another panel of the same period, with a hunting scene and the gardens of a château, 5 ft. by 14 ft., fetched 1,220 guineas, and another, 9½ ft. by 11 ft., 450 guineas (both bought by Messrs. Camerons); a panel of Brussels tapestry of the same period, woven with the Return of a Victorious General with troops on either side of the river, with the monogram of M. Reymbouts, 12 ft. by 12½ ft., brought 780 guineas (Roffé); a panel of Swiss tapestry with the Annunciation and two coats-of-arms, and the date 1508, 22 in. by 21 in.—440 guineas (Iklé); and a panel of Scandinavian seventeenth-century tapestry, with equestrian and other figures, 23 in. square—200 guineas (Mrs. Marriott).

Among the decorative furniture an Italian sixteenth-century walnut cassone, the front panel painted in the manner of the Master of Anghiari with a procession of the return of a victorious general, 79 in. wide, fetched 720 guineas (Bailey); an Italian sixteenth-century walnut table supported by two cylindrical columns, 50 in. wide—210 guineas (Peel); a Florentine sixteenth-century walnut seat, the centre carved with a cherub, 9 ft. wide—160 guineas (Raikes); and an Italian sixteenth-century walnut draw-table, the supports carved with satyrs' masks, 9½ ft. wide—260 guineas (Dean). Among the other articles were a Della Robbia relief with arched top, modelled with the Virgin and Child surrounded by the Evangelists, 64 in. by 46 in.—700 guineas (L. Harris); a Spanish sixteenth-century

carved wood bust of a lady wearing a richly jewelled bodice, the whole painted in colors and partly gilt, 21 in. high—360 guineas (Missie); and a German early sixteenth-century carved wood reredos, formed as a triptych with a group of the Virgin and Child in the centre, a bishop on either side, etc., 10 ft. by 8½ ft.—780 guineas (L. Harris).


FAKE CHECKS SEND MILLET TO JAIL

PARIS.—Jean Charles Millet, accused of selling pictures falsely attributed to his grandfather, Jean Francois Millet, on June 17th, was sentenced by a Melun court to a year in jail and 50 francs fine for issuing bad checks.

In passing sentence Judge Roger said he wished he could condemn Millet to a longer term in jail, since issuing bad checks was equivalent to counterfeiting money. "In America," he said, "bad check passers get twenty years in jail."

GALLERY NOTE

Mr. Lowenbein of the Artists Framing Company, Inc., sailed June 26th on the S. S. Lafayette for an extensive tour through the continent and will return late in September.



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